

THE MUSICAL TIMES

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OCTOBER 1, 1904.

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THIRTY-FOURTH SEASON, 1904-5.

PROSPECTUS.

The Series will comprise Eight Concerts, at which the following works will be performed:—

- | | | |
|----------|--------------------------------------|--|
| Nov. 10. | "Elijah." | |
| Dec. 1. | "Hiawatha." | |
| Jan. 2. | "Messiah." | |
| Jan. 26. | "The Witch's Daughter" (Mackenzie). | |
| Feb. 16. | "The Childhood of Christ" (Berlioz). | |
| Mar. 8. | "The Apostles" (Elgar). | |
| Mar. 30. | "Acis and Galatea," and | |
| Apr. 21. | "Ode on St. Cecilia's Day" (Handel). | |
| | "Messiah." | |

The following artists have been engaged:—

- | | |
|--------------------------|-------------------------|
| Madame Suzanne Adams | Mr. Lloyd Chaudos |
| Madame Sobrino | Mr. Charles Saunders |
| Miss Evangeline Florence | Mr. John Harrison |
| Miss Agnes Nicholls | Mr. Fred Norcup |
| Madame De Vere | Mr. Andrew Black |
| Miss Kate Anderson | Mr. Watkin Mills |
| Madame Clara Butt | Mr. D. Ffrangcon-Davies |
| Miss Ada Crossley | Mr. Kennerley Rumford |
| Madame Kirkby Lunn | Mr. Dan Price |
| Miss Edna Thornton | Mr. Frederick Ranaow |
| Miss Lalla Parry | Mr. Dalton Baker |
| Mr. Ben Davies | Mr. Harry Dearth |
| Mr. William Green | Mr. Montague Borwell |

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FIRST CONCERT, THURSDAY, NOVEMBER 10, AT 8.

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MONDAY, OCTOBER 24, 1904, at 8.

(Under the direction of N. VERT.)

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(ELGAR).

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Mr. GERVASE ELWES.

Mr. FFRANGCON-DAVIES.

Organist Mr. C. H. KEMPLING.

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The HALF-TERM will commence on November 3.

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Syllabus and official Entry Forms may be obtained from

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The next F.R.C.O. Examination begins on January 2, 1905. The Solo-playing Tests are:—Toccata in F major; J. S. Bach (without Fugue). (No. 2, Vol. III., p. 16, Peters' Ed.); (Book 9, p. 176, Bridge & Higgs' Ed., Novello & Co.); (Vol. V., Best's Ed., Augener & Co.). Sonata No. 6, in E minor, Op. 137 (2nd and 3rd movements). G. Merkel. (Novello & Co.; Augener & Co.) Prelude, Op. 88, No. 3. C. Villiers Stanford (Houghton & Co.).

The A.R.C.O. Examination begins on January 9. The subject for the Essay will be taken from "Music and Musicians: Essays and Criticisms" (First Series). By Robert Schumann (W. Reeves, 83, Charing Cross Road, W.C.). Copies of this book will be supplied at the special price of 5s. (post free) to Members of the College.

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SINGING.—Kate A. Swallow, Bertha Simister, Edith Simister.

VIOLONCELLO PLAYING.—Gerald D. Milford.

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VIOLIN PLAYING.—Muriel Barham, Emily D. Brown, Edward J. Berry, Matthew F. Croft, George A. Coomber, Alice E. Champion, Richard G. Chandler, Poppy H. Empey, Isabella Ellis, James W. Franklin, Minnie Goode, Alice Howes, Florence L. Hallam, George Lye, Emily O'Connor, Leonard O'Neill, Alice Quiddington, Florence E. Russell, Alexander Richardson, Edith Tonge, Millicent Wood.

SINGING.—Edith M. A. Berkeley, Frank A. Cope, Nellie Dewar, Thomas Davies, Mary E. Dykes, Minnie Hill, Lily M. Hands, Dora M. A. Low, Bertha L. Latter, Eva M. Moon, Elizabeth Macdonald, Mary E. Morris, Ethel Moorhouse, William R. H. Moister, Katherine W. Mitchell, Emilie Morrow, Evelyn Ogden, Mabel S. Parkhurst, Margaret B. Robertson, Louie Salmon, Wyna Symonds, Maude Stevens, Edith Wileman.

TEACHERS' DIPLOMA.

PIANOFORTE PLAYING.—Florence Banci.

DIPLOMAS IN THEORETICAL MUSIC.

LICENTIATES IN MUSIC.

Joseph William Briggs, Arthur Vould.

ASSOCIATES IN MUSIC (A.Mus. L.C.M.).

Beatrice G. Davies, Albert Ernest V. Darby, Charles H. Evans, James Fleming, Andrew Kerrigan, James H. Murray, William Mercer, Harry N. Pottle, Horatio G. W. Stewart, Albert Tiffany, Hartley C. Price Wilkinson, John Waterhouse, Florence Wilson.

THE EXAMINERS were: Horton Allison, Esq., Mus. Bac., Dublin, Mus. Bac., Cantab.; C. H. Briggs, Esq., Mus. Doc., Cantab.; John C. Bowen, Esq.; J. Maude Crament, Esq., Mus. Bac., Oxon.; Frederick Cambridge, Esq., Mus. Bac., Dunelm.; Arthur C. Edwards, Esq., Mus. Bac., Oxon.; F.R.C.O.; Frederik Holden, Esq., Arthur S. Holloway, Esq., Mus. Doc., Oxon.; G. Augustus Holmes, Esq.; F. J. Karn, Esq., Mus. Doc., T.C.T.; L. Mus. L.C.M., F.R.C.O.; George F. King, Esq.; M. Kingston, Esq., Mus. Bac., Cantab.; Orlando A. Mansfield, Esq., Mus. Doc., T.C.T.; L. Mus. L.C.M., F.R.C.O.; W. R. J. McLean, Esq., Mus. Bac., Dunelm.; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. Bac., Lond.; Seymour Smith, Esq.; T. S. Tearne, Esq., Mus. Bac., Oxon.; C. Reginald Toms, Esq.; Ernest Wood, Esq.

There were 529 Candidates for Diplomas, of which number 375 passed, 149 failed, and 5 were absent.

The Higher Examinations for Diplomas of Associates (A.L.C.M.), Licentiate (L.L.C.M.), Associate in Music (A.Mus. L.C.M.), Licentiate in Music (L.Mus. L.C.M.), Teachers' Diploma (L.C.M.), and Fellowship (F.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial Centres in June, July, and December.

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The Musical Times.

OCTOBER 1, 1904.

THE MUSICAL LIBRARY OF MR. T. W. TAPHOUSE, M.A.

Oxford is famous for its libraries. They are known, if not read, by all men. To the musical bibliophile the Bodleian is a veritable Mecca, and the fine collection at Christ Church rejoices the heart of the student.* The tome treasures in other College libraries add to the vast field of bibliographical fruition at this ancient seat of learning. But these precious collections are not creations of yesterday. Carefully nurtured by succeeding generations of book-lovers, these libraries,

found very much at home among his beloved books—his 2,000 companions—and surrounded by his old musical instruments.

'How did you begin to collect music and musical literature?' we ask Mr. Taphouse. 'I began,' he replies, 'in about the year 1858, and I was very fortunate in the first few purchases I made—for example, I picked up a third edition of the "Dancing Master" at a bookstall at Bath for *sixpence*.' 'Just the price of three Bath buns,' we venture somewhat enviously to interpose. 'And I bought Morley's *Plaine and Easie Introduction* (1597) for fifteen shillings,' adds Mr. Taphouse, 'and Mace's *Musick's Monument* (1676), with the portrait, for twenty-five shillings. I have since visited many of the principal towns in England in search of old music books, and have attended the auction sales of the musical libraries of Joseph Warren, Dr. Crotch, Dr. Rimbault,

The Dancing-Master :

Or, Directions for dancing *Country Dances*, with the *Tunes* to each *Dance* for the *Treble-Violin*.

The 7th Edition, with Addition of several new Dances, and Tunes of Dances, never before printed.



LONDON, Printed by J. P. and sold by John Playford, at his Shop near the Temple Church, 1686.

A TERPSICHOREAN TITLE-PAGE.

like the world-famed lawns in those delightful College gardens, are the growth of centuries. No comparison can therefore be made between these rich storehouses and those built up, so to speak, by private individuals. But there are two private collections in Oxford which make a good 'second' in regard to music and its literature—that made by the late Sir John Stainer (exceedingly rich in song-books), and that which forms the subject of the present article. The former may serve for future treatment in this series of chit-chats on musical libraries; in the meantime the reader is invited to take a peep into the modest room, with its pleasant outlook down Broad Street, Oxford, where genial Mr. Councillor Taphouse may be

Sir Sterndale Bennett, Mr. Julian Marshall, and many others. On these bidding occasions I have met in friendly conflict for the possession of a rare book many well-known collectors, such as the late William Chappell, Mr. Alfred Littleton, Dr. W. H. Cummings, Mr. J. E. Matthew, and the late Julian Marshall, but only on a few occasions did I come off the conqueror. Therefore I have had mainly to rely upon my efforts in out-of-the-way districts in order to obtain my rarest books. I received much encouragement from the late Sir Frederick Ouseley and Sir John Stainer, —now alas! no more—both of whom I may count among my valued friends of former days. Sir Walter Parratt, too, when he was organist of Magdalen, also urged me to go on with my hobby, and thus the collection which you see gradually grew.

* Illustrated articles on the Bodleian Library, and on Christ Church, Oxford, appeared in THE MUSICAL TIMES of November, 1902, and August, 1902, respectively.

As an old citizen of Oxford, Mr. Taphouse naturally takes special interest in an Oxford printed book which he hands us for perusal. Here is its title-page in exact facsimile :

THE PRAISE OF MUSICK:

Wherein besides the antiquitie,
dignitie, delectation, & vse there-
of in ciuill matters, is also decla-
red the sober and lawfull vse of the
same in the congregation and
Church of God.



Hieron in Psal. 64.

*Musulinis Vespertiniq; hymnis Ecclesie delectatur Deus,
per animam fidelem, que relictis inanum superstitionum
ritu, eum deuote laudauerit.*

God is delighted with the morning & euening hymns
of the church, in a faithfull soul, which reie-
cting the ceremonies of vaine supersti-
tion, praiseth him deuoutly.

Printed at Oxenford by JOSEPH BARNES
Printer to the Vniuersitie, Anno 1586.

Although this little book is anonymous, its author is Dr. John Case, a celebrated writer on Aristotle. Born at Woodstock, he was an Oxford chorister, first at New College and afterwards at Christ Church. He subsequently gained a scholarship at St. John's College (in 1564), took his M.A. degree, became M.D. in 1589 and a Canon of Salisbury in the same year. On January 23, 1600, he died, and was buried in St. John's College, where, during his lifetime, he was 'the most noted disputant and philosopher that ever before set foot in the College.' His 'Speculum Moraliū' (1585) was the first book printed at the press presented to Oxford by its Chancellor, the Earl of Leicester. The 'Praise of Musicke,' a black-letter 12mo book of 152 pages, is dedicated by the printer 'To the Right Worshipful Sir Walter Rawley (Raleigh), Knight': he subscribes himself 'From Oxenford, your worship's most humble at commandement, Joseph Barnes': and calls the book 'an Orphan of one of Lady Musicke's children.' The opening sentences of Dr. John Case's 'The Preface to the Reader' deserve quotation for their quaintness :

True it is, which is reported of poets and musitions, that they are no otherwise affected toward their own devices, than parents toward their children. And surely

(gentle reader), I willingly confesse unto thee, that I am glad I have some skill in musicke, which is so sweete, so good, so vertuous, so comely a matrone among other artes. Wherefore I shal not justly blame thee if thou think that love and affection hath prevailed much with me in publishing of this pamphlet : for therein thou shalt give testimonie unto me, that I have performed the part of a kinde and gratefull sonne, in bestowing the best of mine abilitie to the advancing of so gracious a mother. Neither would I have thee so much to stand upon this conceit, as if reason had no place in this action : considering that affection without reason is a blind and unjust judge of any matter. May it therefore please thee, no otherwise to judge of my labour than the reasons therein alleged shall give thee just occasion : and if it happen thou come to the viewe hereof with a prejudice, yet consider that nature hath therefore given thee two eares, that thou shouldest as well applye the one to the defendent, as the other to the plaintife.

Mr. Taphouse possesses a copy of the earliest known Dictionary of Musical Terms published in England. This 'wee boke' (5 by 3 inches in size) preceded by sixteen years a similar work issued by Grassineau in 1749, one that is usually stated to have been the first of its kind in this country. The little volume of ninety-six pages is entitled :

A short | EXPLICATION | of such | Foreign Words, | as are made use of in | MUSICK BOOKS.

London, | Printed for J. Brotherton, | at the Bible in Cornhill, near | the Royal Exchange. 1724.

Its Preface may be quoted :

As Italian and other Foreign Musick is frequently made Use of here in England, and as our Masters have adopted most of the same Words and Terms in their Musick and Compositions, as the Italians and others do in theirs, It is humbly presumed that a short Explication thereof will be very acceptable to all those who stand in Need of such a Help. This not being intended for the use of Masters, but only for such Gentlemen and Ladies, who being Lovers of Musick, nevertheless may possibly be ignorant of the true Signification of many of the said Terms, the understanding of which is very necessary, because a great Part of the Beauty and Agreeableness of Musick depends upon a right and proper Method and Manner of performing it : And nothing of this Kind having yet appeared in our Language, is the Reason that the following Explication, which at first was drawn up only for Private Use, is now made Publick ; which if it meets with a kind Reception, or occasions a better Performance of this Kind to appear, the Collector hereof will thereby think himself sufficiently rewarded.

It cannot be said that the information given in this 'Short Explication' is as complete or informing as it might be. For instance, we learn from one of its pages the following definition of a fugue :

FUGHA, a Fuge ; which is a particular Way or Manner, according to which some Musick is compos'd, and of which there are several sorts.

At the end of the book is 'An account of Printed Musick, for violins, hautboys, flutes, and other instruments, by several masters.' This is not exactly a catalogue, as no prices are given ; but its twenty-one pages furnish the names of some of the composers then in vogue (1724). One of the headings to its pages reads : 'Sonatas and Aires for one Flute and a Bass, commonly called Solos.'

A fine copy—most beautifully engraved by T. Cross—of John Church's 'An Introduction to Psalmody' (1723) has found its way to Mr. Taphouse's shelves. In this Psalmody the tune St. Ann's is definitely assigned to Dr. Croft. As Mr. Church was 'a Member of ye Collegiate Church of St. Peters, Westminster' (Westminster Abbey), concurrently with Dr. Croft's organistship of the venerable fane, there can be no doubt as to the authorship of that typical English church melody. The tune therein appears in its original form, the last line ending:



It is curious that present-day editors of hymnals, so prone to pride themselves on restorations of originals, should, one after another, omit the crotchet passing-notes which give added zest and dignity to this imperishable tune. While in this ecclesiastical region, reference may be made to 'The Divine Services and Anthems usually sung in His Majesties Chappell, and in all Cathedrals and Collegiate Choirs in England and Ireland. . . Collected by J. C.' (1664). James Clifford, the 'J. C.' of this early and interesting collection of 'words of anthems,' was the son of the cook at Balliol College. Born at Oxford in April, 1622, and educated at Magdalen College School, he became a chorister at Magdalen Chapel in 1632. Leaving the University without taking a degree, Clifford was appointed (in 1661) tenth senior Minor Canon in St. Paul's Cathedral, and subsequently Senior Cardinal. He died in 1698. An interesting feature of the book is that which prefaces the words of anthems. It reads: 'Brief Directions for the understanding of that part of the *Divine Service* perform'd with the *Organ* in St. Paul's Cathedral on Sundayes, &c.,' that is to say, during the latter part of the seventeenth century. These 'Directions' include (at 'the first service in the morning')—

After the Psalms, a *Voluntary* upon the *organ* alone.

After the third Collect is sung the first *Anthem*.

After the Blessing a *Voluntary* alone upon the organ.

But at the Evening Service there was, after the Psalms, a '*Voluntary* alone by (!) the Organ,' and 'After the Sermon is sung the last *Anthem*.' The frontispiece to Clifford's book consists of a picture of David playing upon a six-stringed harp. Underneath this portrait of the poet-musician is the following punning rhyme:

See here the sacred Harp with wel-tun'd string,
Skillfully touch'd by a most pious King;
Of whose great Actions after Gods own heart:
This is recorded too, He play'd his Part.

'Musick's Delight on the Cithern By John Playford, Philo-Musice (1666)' contains, in addition to an amusing preface, the following grave charge against the printer thereof, very naively expressed by Mr. Playford:

Some few Errata's (*sic*) having passed by reason of my absence, and the Printer's want of Skill in Musick, I crave the judicious to mend with a Pen these especially. (Then follow the 'Errata's especially.')

'Royal roads' and 'short cuts' as thoroughfares to the acquirement of musical knowledge are of ancient origin. Here is the title-page (very slightly reduced) of a book written by William Bathe, a learned Irishman born at Dublin on Easter Day, 1564:



A BRIEF INTRODUCTION to the skill of SONG:

*Concerning the practise, set forth
by William Bathe
Gentleman.*

In which work is set downe X. sundry wayes of 2. parts in one vpon the plaine song. Also a Table newly added of the comparisuns of Cleues, how one followeth another for the naming of Notes: with other necessitie examples, to further the learner.



FABIVS.

Musica est honestum et incundum oblectamentum, liberalibus ingenijs maxime dignum.

LONDON

Printed by Thomas Esle.

Mr. Bathe bears testimony to the excellence of his tuition methods in these words:

In a moneth and lesse I instructed a child about the age of eight yeeres to sing a good number of songs, difficult crabbed songs, to sing at the first sight, to be so indifferent for all parts, alterations, cleues, flats and sharpes, that he could sing a part of that kinde, of which he had neuer learned any song.

Present-day teachers of vocal-music and others may be interested in reading the following page from Mr. Bathe's sixteenth-century treatise:

THE ANTE RULES OF SONG.

To prepare for naming the Notes.

Practise to sunder the Vowels and Consonants, distinctly pronouncing them according to the manner of the place.

To prepare for Quantitie.

Practise to haue the breath long to continue, and the tongue at libertie to runne.

To prepare for Time.

Practise in striking to keepe a just proportion of one stroke to another.

To prepare for Tune.

Practise to haue your voice cleere, which when thou hast done, learne the rules following.

The skill of song doth consist
in foure things,

{ Naming.
Quantitie.
Time.
Tune.

The frontispieces to many of these old music-books are often very quaint and instructive, as showing how certain old-world instruments were

played. One of these, from Mr. Taphouse's collection, relating to the recorder, we also give in facsimile :



The title of this book reads :—

The | GENTEEL COMPANION ; | Being exact Direc-
tions for the | RECORDER : | With a Collection of the
Best and Newest *Tunes* and *Grounds* Extant. |

Carefully Composed and Gathered by *Humphry Salter*.

London, Printed for *Richard Hunt* and *Humphry Salter*, at the *Lute* | in *St. Pauls Church-Yard*. 1683.

In the prefatory note to his 'Genteel Companion,' Mr. Salter waxes elegantly eloquent in his praise of the art, as hereunder set forth :

To all ingenious lovers of *Musick*.

I might as well perswade, that the Sun is a glorious, and beneficial Planet, as take pains to illustrate musick with my imperfect praises ; for every reasonable mans own mind will be its advocate. Musick, belov'd of Heaven, for it is the business of Angels ; desired on earth as the most charming pleasure of man. The world contains nothing that is good, but what is full of Harmonious Concord, nor nothing that is evil, but it is opposite, as being the ill favour'd production of discord and disorder. I dare affirm, those that love not Musick (if there be any such) are Dissenters from Ingenuity, and Rebels to the Monarchy of Reason.

Old-time notions of time are thus set forth by the said Humphry Salter in his 'Directions for the Recorder,' under the heading 'Of the Time and Proportion of the Notes' :

Tripple Time is multiplyed by three, the notes having a prick added to it ; as one minnum with a prick is three crotchets, and so is barr'd with three or six in all tunes that are Tripple Time. This you must observe, where you see a prick follow a note, either in Tripple or

Common Time, it adds half as much to that note, which goes before it, as the length of the note is, that is, if the note be a Minnum, then the prick or tittle is a crotchet, and so in all the rest of the Time.

The tunes in this book include a Bore and a Maggit !

Another treasure is the eight-page pamphlet entitled :—

TWO | ORDINANCES | of the | Lords and Commons |
Assembled in Parliament, | For the speedy Demolishing
of | all *Organs*, *Images*, and all manner of Superstitious
Monuments in all Cathedrall Parish- | Churches and
Chappels, throughout the Kingdom | of *England* and
Dominion of *Wales*, the better to accom- | -plish the
blessed Reformation so happily begun, | and to remove
all offences and things | illegall in the Worship | of God.

Die Jovis, 9 Maii, 1644.

Ordered by the Lords in Parliament Assembled that these Ordinances shall be forthwith printed and published.

Jo. Brown Cler. Parliamentorum.

London, | Printed for *John Wright* in the Old-baily.
May 11, 1644.

This title-page speaks for itself ; but the sentence wherein all organs were sentenced to silence may be quoted from the first of these Two Ordinances :

And that all organs, and the frames or cases wherein they stand in all Churches and Chappels aforesaid shall be taken away, and utterly defaced, and none other hereafter set up in their places.

Playford's 'Musicks Hand-maid' has a very pretty title-page. Here it is, very slightly reduced:

Musicks Hand-maid:

New LESSONS and INSTRUCTIONS

FOR THE

Virginals or Harpsychord.



G. P. Pausanias Sculp.

London, Printed for J. Playford, and are sold at his Shop near the Temple-Church. 1678.

In the 'Instructions' prefixed to the 'Lessons' (Pieces) in the above tome, Mr. J. Playford always omits the first 't' in spelling the word 'crotchet,' as some young ladies, more crotchety than crotchety inclined, do nowadays. As a means of solving the inevitable time difficulty, Playford suggests the adoption of a financial method. He says:

For the better understanding hereof, one ingeniously taught his scholars their Quantities, by comparing them to Money: the chief note or *Semibreve* to a Groat, the *Minim* to a Two-pence, the *Crochet* to a Penny, the *Quaver* to an Half-penny, and the *Semiquaver* to a Farthing; so that a small Accomptant may soon reckon how many Pence, Half-pence, or Farthings, amount to this Groat.

One could go on quoting from these old-world and, to us in these days, amusing books did not considerations of space stay one's hand. A formidable catalogue could be made even of some of the rare volumes which Mr. Taphouse has 'picked up' and, by-the-way, has had most beautifully bound, beginning with the 'Theorica Musicae' of Gafurius (1492), his oldest dated book. In addition to miscellaneous works on music (to some of which we have already referred) the library is rich in Lessons, Sonatas, &c., for the Virginal, Harpsichord, and Spinnet—beginning with Diruta's 'Il Transilvano' 1625; Operas,

Odes, &c., including Henry Purcell's 'Musical Entertainment on St. Cecilia's Day' (1684); and Song-books. Among the last-named is an Oxford printed book entitled:

CHEERFUL AYLES | or | BALLADS | First composed for one single Voice and | since set for three Voices | By | JOHN WILSON Dr. in Music | Professor of the same in the | University of Oxford.

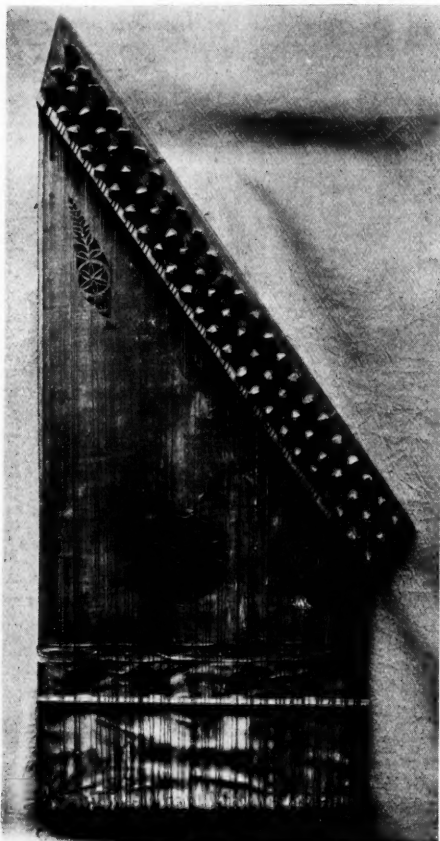
Printed by W. Hall, for Ric. Davis.
Anno Dom. M DC LX.

The following extract from the Preface amusingly refers to this initial attempt at music-printing in Oxford:

This being the first Essay (for ought we understand) of printing Musick that ever was in Oxford, and the Printers being unacquainted with such Work, hath occasioned the faults hereafter mentioned, in this single Book, the greatest number whereof are the omission of Moods, which are supplied in the other two Parts, and will be easily mended with a pen in this. The consideration of what is here premised, with assurance that the other two Parts are more correct, and a promise of better care in what shall issue from this Presse for the future will (doubtlesse with unprejudic'd Persons) procure pardon for the present Errata.

It is not surprising to learn that Mr. Taphouse has made some 'finds' in the course of his long experience as a collector. Two of these merit special mention in that they relate to our great

English master-musician Henry Purcell. In a portly volume of music—its 200 pages entirely in MS., and formerly in the possession of Bartleman—is a copy of a Violin Sonata by Purcell, the only known composition by him for violin with piano accompaniment. Through the keen eye of Mr. Taphouse this product of Purcell's genius was rescued from oblivion. This interesting collection of music, it may be added, was copied by Gulielmus Armstrong in 1691, and additions were made by one Edward Finch, several of whose compositions, in his own handwriting, are included in the volume.



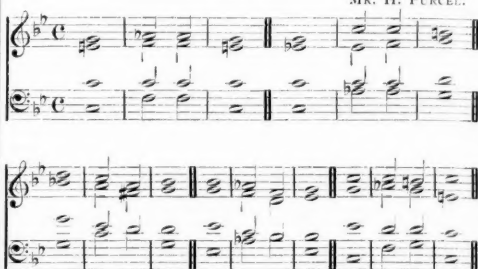
AN EGYPTIAN PSALTERY
IN THE TAPHOUSE COLLECTION.

One day, when cataloguing the library of Oriel College, Oxford, Mr. Taphouse accidentally came across two other important and unknown Purcell compositions. These were 'The Queens Funerall March sounded before her Chariot,' and a movement entitled 'Canzona,' as it was sounded in the Abbey after the Anthem. The funeral was that of Queen Mary, in Henry the Seventh's Chapel, Westminster Abbey, on March 5, 1695. Here is the music of the former of these two pieces, adapted by Purcell from a passage in his music to Shadwell's 'The Libertine,' and arranged

by him to be played on *four trumpets* at the interment of Queen Mary:

THE QUEENS FUNERALL MARCH SOUNDED
BEFORE HER CHARIOT.

MR. H. PURCELL.



These pieces, originally played on 'flat mournfull trumpets,' were performed, under Sir Frederick Bridge's direction, at the funeral of the late Duke of Cambridge in Westminster Abbey on March 22 last, this in all probability being the first time they had been heard since the obsequies of Queen Mary in the same sanctuary more than two hundred years ago.

No account, however fragmentary, of Mr. Taphouse's library would be complete without mention of the many autograph letters, musical MSS., &c., he possesses, in addition to a large number of portraits and bronze medallions of musicians. He has for many years made a valuable and an extensive collection of material for a 'History of Oxford music and musicians,' which it is hoped may some day be published. And then we must not forget to refer to those wonderful 'bundles' of miscellanea, all neatly arranged and indexed, which he has so industriously gathered together. These 'bundles' include cuttings, magazine and newspaper articles, illustrations, &c., &c., galore, all in perfect order and get-at-able in a moment. In this perplexing matter of 'papers' one envies Mr. Taphouse his methodical methods.

So far we have spoken of books and music. But there is another side to the worthy Councillor's collective zeal—his old musical instruments. These comprise members of the keyboard family, lutes, and other stringed instruments, recorders, flutes, &c., all too numerous to enumerate in detail. We may, however, give a list of his keyboard instruments:

- Clavichord. H. A. Hass Hamburg. 1743. Compass 5 octaves = F to F.
- Spinet. Johannes Harrison Londini Fecit. 1749. 5 octaves.
- Virginal. Italian. Compass $3\frac{1}{2}$ octaves = E to C.
- Clavicembala. Italian. Two strings, one plucked by a quill plectrum, the other by a leather jack. Compass $3\frac{1}{2}$ octaves = E to C.
- Square Pianoforte. Johannes Pohlman Londini Fecit. 1769. Compass $4\frac{1}{2}$ octaves = G to F. Three stops.
- Clavichord. Nicola Palazzi Romano Fecit. 1776.
- Harpichord. Burkat Shudi et Johannes Broadwood Londini, fecerunt 1781. Double Keyboard. Compass 5 octaves = F to F. Two pedals. Six stops.
- Square Pianoforte. John Broadwood & Son, London. 1796. Compass 5 octaves = F to F.

Replying to an inquiry as to how he commenced collecting old instruments, Mr. Taphouse says:—
 'In the year 1857 I purchased the remarkably fine harpsichord by Shudi and Broadwood which I believe is now at St. Michael's College, Tenbury. It formerly belonged to a Colonel Bowles of North Aston House, near Banbury, and was knocked down at the sale of his effects for the sum of thirteen shillings! I bought it of the purchaser for £2 10s. and then sold it to Messrs. Broadwood for £15. This led me to take an interest in the history and development of keyboard-stringed instruments, and I collected some interesting specimens of clavichords, spinets and harpsichords, several of which I restored and exhibited at the Inventions Exhibition of 1885. About the time that I began collecting (in 1857) I made the acquaintance of the late Mr. A. J. Hipkins who, with his unfailing kindness, gave me many valuable hints upon the restoration of old instruments. For upwards of forty years I had the pleasure of corresponding with Mr. Hipkins on various musical matters.'

In connection with old keyboard instruments it is interesting to learn from the lips of Mr. Taphouse about his intercourse with Mr. Ruskin. He says:—
 'I was in my shop talking to Dr. Harford Lloyd one day when I walked Mr. Ruskin, whom I did not know until Dr. Lloyd informed me. About that time a man called "Jolly Nash" was much to the fore as a writer and singer of comic songs, and some frontispieces to those ditties were exhibited in my shop window. Mr. Ruskin asked if he might have some of the "Jolly Nash" songs. I replied: That all depends upon the use you intend to make of them. If you wish to exhibit them as illustrating the musical tastes of Oxford Undergraduates—as you did some time since of a collection of prints—I object, as it would be manifestly unjust to a large number of Members of the University, who study and practise the best classical music, to class them with the singers of comic songs. He said he had no intention of using them for that purpose, and I gave him an assortment for his edification or otherwise. This led up to a conversation on musical instruments. Mr. Ruskin expressed the desire to become acquainted with the various methods of instrumental sound production. I showed him my collection, and gave him a description of the characteristics and development of each group of instruments. He appeared to be greatly interested, and said he could much more clearly understand their variety in construction and the quality of tone they were capable of producing by seeing the instruments themselves. On leaving he shook me very warmly by the hand, and expressed the pleasure he had had in meeting me, and stated that he had learnt more in his interview with me than from the whole of his previous readings on the subject. Mr. Ruskin was particularly interested in the harpsichord. He frequently came to my house in order that my daughter might play to him. On these occasions he was delighted with the different effects produced by varying the stops and using the swell of the harpsichord, and

expressed his appreciation in most gratifying terms.' We may here mention, by-the-way, that Miss N. Taphouse is an excellent performer on the harpsichord, having made it a special study. She played at one of the lectures given at the recent Loan Exhibition of the Musicians' Company, and in November next she proposes to give a special concert of old-world music at Oxford.

'Mr. Ruskin once asked me,' continues Mr. Taphouse, 'if a system of figures, or letters, could not be used in playing musical instruments without the necessity of learning musical notation. I told him some such systems were used in performing upon the penny whistle, German concertina, harmonica, and others of a simple character, but I thought they could not be applied



KISSAR OR ETHIOPIAN LYRE
 IN THE TAPHOUSE COLLECTION.

The strings of the Kissar are of camelgut. They are plucked by a plectrum made of horn, sometimes alone, or by the fingers, or by both alternately.

to more elaborate instruments. He replied that he had once invented a system of playing the pianoforte upon some such plan, and that he had ordered an instrument to be made in accordance with his ideas; 'but,' he added, 'it was a ——— thing when it was finished.'

In concluding this chit-chat on a valuable music library, something should be said concerning the interesting career of its possessor. Thomas William Taphouse was born February 11, 1838. Leaving school at the age of fourteen, he worked

as a cabinet-maker for four years. In 1857 his father and he commenced business as musicsellers and musical instrument dealers at 10, Broad Street, Oxford. (The business is now carried on by his son at 3, Magdalen Street.) After learning the science of pianoforte-tuning in London, Mr. Taphouse practised as a pianoforte-tuner in and around Oxford for thirty years. Not content with devoting himself exclusively to the commercial side of music, he took lessons on the pianoforte and harmonium from Richard Porter, organist of St. John's College and St. Martin's Church. For seventeen years he discharged the duties of organist at Oxford—first at the Wesleyan Chapel and afterwards at George Street Congregational Church. Mr. Taphouse says: 'The organ at George Street, originally placed in the Sheldonian Theatre, was a very interesting instrument, built by Father Smith. Tradition says that it had frequently been played upon by Handel. It had "short octaves"—G, C, ^A, D, ^B, E, F, and, in my time, an octave and a quarter of pedals. In the year 1760 the instrument was removed to St. Peter's-in-the-East Church, and from thence to George Street Congregational Church. It was afterwards broken up, but the open and stop-diapason stops were incorporated into the large organ now in Paignton Church, Devonshire.'

Notwithstanding the claims of a hard-working and busy life, Mr. Taphouse has found time to devote some of his energies to Municipal matters. He was elected a member of the Oxford City Council in 1888; served the office of Sheriff in 1892-93, when the foundation stone of the New City Buildings was laid, and has been Curator of those buildings since their completion and opening by the Prince of Wales (now King Edward VII.) in May, 1897.

In the spring of this year (1904) the greatest satisfaction was felt, not only in Oxford but by his many friends, when the University of Oxford conferred upon Mr. Councillor Taphouse the honorary degree of Master of Arts. This was indeed a distinction—as unique as it was deserved—to thus honour a tradesman of the University city. In proof thereof we may quote the following extract from *The Oxford Magazine* of March 16, 1904—an appreciation which, it is an open secret, came from the pen of one of the highest authorities in the University:

We must offer our very best congratulations to Mr. Councillor Taphouse on the Honorary M.A. which is being very properly bestowed upon him by the University. He is an admirable member of a series of citizens who have deserved well of literature, art, and science, of which Oxford can be justly proud. The late Mr. Boswell, and our friend Mr. Claridge Druce, have touched and adorned Botany. Mr. Taphouse has served specially the cause of Music, of Painting, and of the antiquities of the City. His collection of old musical instruments and old music has long been one of the best in the county, and those in our midst who know most of the subject, like Sir John Stainer and his successor, Sir Hubert Parry, or Mr. Hadow, have been foremost in acknowledging their indebtedness to it, while all who love the antiquities of the place and the history of its local art are equally gratified for many pieces of help modestly and quietly rendered.

One of the most modest and kind-hearted of men, the subject of this sketch is held in the greatest respect by all who know him. Unselfish to a degree, he is always delighted to generously place his wide knowledge and experience and the treasures of his library at the disposal of those who would benefit themselves and others thereby, and the undersigned is by no means the only writer on music who has reason to name with gratitude the name of Thomas William Taphouse.

DOTTED CROTCHET.

MUSICAL HOUSE-SIGNS.

I'm amused at the signs,
As I pass through the town,
To see the odd mixture,—
A Magpie and Crown,
The Whale and the Crow.
The Razor and Hen,
The Leg and Seven Stars,
The Scissors and Pen,
The Axe and the Bottle,
The Tun and the Lute,
The Eagle and Child,
The Shovel and Boot.

British Apollo, 1707.

Signs, as distinguishing features of houses, are of great antiquity. Not only are they mentioned by classic writers, but specimens, both painted and carved, have been found at Pompeii and Herculaneum. Coming nearer home, every trade had its emblem, some of which still survive—e.g., the three balls of the pawnbroker and the barber's pole, though the latter is less common than formerly. In the sixteenth and seventeenth centuries painted signs were greatly in evidence, by reason of their huge proportions and their noisy creakiness. These signboards were often a source of positive danger: in 1718 one of them actually dragged down the front of a house in London and killed four persons by the fall thereof. No wonder that by Act of Parliament signboards in London had to go. To what extent they ornamented or disfigured a great thoroughfare like Cheapside our illustration will show. House-signs in London began to be replaced by the numbering of the houses towards the close of the eighteenth century. The signboards were taken down in the Parish of St. Botolph in 1767, St. Martins-le-Grand in 1769, and in Marylebone in 1770, to mention a few instances; by about 1773 they had practically disappeared from the Metropolis.

The nomenclature of the old signboards is as extensive as it is quaint and amusing; but we must confine ourselves to those that are musical or connected with music. We may, therefore, divide our subject into two sections: (1) signs formerly used by publishers of music and others, and (2) some musical tavern-signs now in use.

It is chronologically convenient to begin with animals, the first of which is the hedgehog, and was not music in days of yore 'pricked'? Away back in the sixteenth century the 'Certayne Psalmes

of Francis Seager' (1553) were 'Imprinted at London by wyllyam Seres, at the sygne of the Hedge Hogge.' Note the importance given to the prickly animal with its *two* capital letters, while the initial letter of the printer's Christian name is relegated to 'lower case.' The next animals on our list are of various hues, some unnaturally so, as we shall see. Thomas East (Este, or Est) is the name of a well-known publisher. He lived in Aldersgate Street, 'at the signe of the blacke Horse,' where he issued music composed by Byrd and others. The White Lion was the sign adopted by Thomas Adams, 'dwelling in Paules Church-Yard,' the publisher of 'Deuteromelia: or the second part of Musicks Melodie, or Melodius Musicke of Pleasant Roundelaies; K. H. [? King Henry VIII.'s] Mirth, or Freeman's Songs, and such delightfull Catches (1609).' Still keeping to this Zoo-like region, we may pass on to the Tiger's-head where, in St. Paul's Churchyard, dwelt one Lawrence Lisle, the publisher of:

Ayres made by severall Authors and sung in the Maske at the Marriage of the Right Honourable Robert Earle of Somerset, and the Right Noble Lady Frances Howard. Set forth to the Lute and Base Violl, and may be exprest by a single voyce to eyther of those Instruments (1614).

John Browne kept a music-shop in Cornhill bearing the sign of the Black Lyon. His trade card stated: 'At the same place [*i.e.*, this Black Lyon's den] you may hear of a Master for any instrument now in use.' The White Bear in Adling Street, near Barnard's Castle, would, in Elizabethan days, have found John Windet, a

printer of repute who afterwards removed to Powle's Wharfe, where, at the Crosse Keyes, he printed many editions of Sternhold's Psalms. The Buck was the punning sign of Mr. J. Buckland, living at Paternoster Row in 1762, the printer and publisher of 'A Book of Anthems, &c., compiled by C. Ashworth.'

Birds, as well as beasts and fishes, were laid under contribution in providing the names of house-signs. The first of the ornithological species in our purview is the Falcon, or Faucon, as the following rhyming title—not altogether a model of present-day spelling—tells us:

A Godly Psalme, of Marye Queene, which brought us comfort al, through God, whom wee of dewty prayse, that gives her foes a fal. By Rychard Beeard, Anno Domini, 1553. Imprinted at London in Fleete-strete, at the sygne of the Faucon against saint Donstans Church by Wylliam Griffith: and are to be solde at his shoppe a lytle above the Conduit.

The Peacock, at the west end of St. Paul's Churchyard, is where Richard Clavel lived and moved and had his being in the year wherein Bach and Handel were born. He printed, from movable type, Richard Goodridge's 'The Psalter, or Psalms of David, paraphrased into verse and set to new tunes,' of which Mr. T. W. Taphouse possesses a copy. Another bird, the Owl, is coupled with the Lyre—to be quite truthful, the sign was The Lyre and Owl. There dwelt in St. Martin's Lane, about 1767, an enterprising music printer and publisher bearing the pugilistic name of Fought. We learn from Mr. Frank Kidson's 'British Music Publishers'—to which we are indebted for much information on the subject of



CHEAPSIDE AND ITS SIGN-BOARDS IN 1760.

this article—that by reason of the rapid printing of music from metal type, Mr. Fought 'was enabled to undersell the publishers of engraved music, and by this he appears to have gained much ill-will in the music trade.' Hawkins says the London music-sellers fought Mr. Fought by copying his publications, and, by underselling, drove him, a Laplander, out of the kingdom. At the Dolphin and Crown, at the west end of St. Paul's Churchyard, Mr. John Young sold various musical instruments, 'also al sorts of Musick, Rul'd paper, and Strings, at Reasonable rates.' In 1707 he could supply 'Pills to Purge Melancholy' (for outward application only), while 'A Catch upon Mr. Young and his son' rhymed thus:

You scrapers that want a good fiddle well strung,
You should go to the man that is old while he's Young,
But if this same fiddle you fain wou'd play bold,
You should go to his son, who'll be Young when he's old.
There's old Young and young Young, both men of renown,
Old sells, and young plays the best fiddle in town.
Young and old live together and may they live long,
Young to play an old fiddle, Old to sell a new song.

Two famous music-publishers of olden time were able to dispense with the use of a sign. The first is the celebrated John Day, the earliest printer of music in England. The *Colophon* of his books—Psalter, &c.—states: 'Imprinted at London by Iohn Day, dwelling over Aldersgate, beneath Saint Martins. These bokes are to be sold at his Shop under the gate.' (1561, &c.) A hundred years later (1650) we find John Playford selling his publications 'at his shop in the Inner Temple, neere the Church doore.' From thence issued many important musical works. Not that Playford confined his business operations exclusively to music, for in 'Select Ayres and Dialogues,' published by him in 1669, there appeared the following advertisement:

At Mr. Playford's shop is sold all sorts of ruled paper for musick and books of all sizes ready bound for musick. Also the excellent cordial called the Elixir Proprietatis, a few drops of which drank in a glass of sack or other liquors is admirable for all coughs, consumption of the lungs, and inward distempers of the body; a book of the manner of taking it is given also to those who buy the same.

Also if a person desires to be furnished with good new Virginals, and Harpsicorns, if they send to Mr. Playford's shop they may be furnished at reasonable rates to their content.

Heads, of human beings, may come next—the said heads including Arne's, Corelli's, Haydn's and Handel's. Harrison, a music publisher of Cheap-side, in 1788 adopted the sign of 'Dr. Arne's Head.' He published the first edition of the vocal score of *The Messiah*. A music engraver of note (and of notes) in 1731 was one William Smith, a former apprentice of John Walsh, who lived at the sign of Corelli's Head, opposite Norfolk Street, Strand. He had a type of his own, 'remarkably steady and uniform,' and published:

The Skylark, a collection of all the Divine Odes and Hymns taken out of the Spectator (&c. 1730).

The firm of Goulding, afterwards Goulding and D'Almaine, adopted, in 1787, 'Haydn's Head' as the sign of their premises, 6, James Street, Covent Garden. This firm were the original publishers of 'Home, sweet home.' Robert Birchall, formerly an important music publisher in London, commenced business at 129, New Bond Street about 1780, according to Mr. Kidson. The business subsequently became Birchall, Lonsdale, and Mills, but Lonsdale started on his own account at 26, Old Bond Street, taking with him the original bust of 'Handel's Head,' the sign adopted by Birchall when he commenced business. Lonsdale's shop has now passed into the possession of Mr. Alfred Hays, but the bust of Handel, regilded and renovated, still stands above the side entrance of the house—No. 26, Old Bond Street.

It may be sufficient merely to give the names of the sundry signs used by other music publishers; these are the Sun, Starre, Crosse Keyes, Crowne, Orpheus, Apollo, Bible and Crown, Looking-glass, Golden Anchor, Golden Ball, and Golden Crotchet, the last-named sign distinguishing, till within recent years, the city branch of Messrs. Novello's business.

As might be expected the names of musical instruments were largely used by music publishers and sellers of musical instruments. We find, among others, Golden Harpe and Hoboy (used by Walsh, Handel's publisher), Harp and Crown, Harp and Flute, Two Flutes and Violin, Two Flutes and Hautboy, Lute, Three Lutes, Guitar and Flute, Golden Viol, Bass Violin, and Bass Viol and Flute. Benjamin Cooke adopted the sign of the Golden Harp at his music-selling and publishing business in New Street, Covent Garden, where his son, Dr. Ben. Cooke, afterwards organist of Westminster Abbey, was born.

A curious and interesting London house-sign of the sixteenth century was that of the Organe Pype, situated in the parish of St. Stephen's, Walbrook, the supposed residence of a certain Mr. Howe, an organ maker. The parish accounts of the year 1508 record a payment to the said John Howe of *sixpence* 'fior mendyng of the Small organs'! This instrument doubtless occupied a place in the church of St. Stephen's, Walbrook. In 1548-49 there is an entry:

Payd to Mr Howe, organ maker, for mendyng of the organs and for his fee iijs.

and in the following year:

Item. Master Howe, Skynner, for the orgayne pyps, weyyng v;^{xx} xij li at lvs. vjd.
vd the li.

But there are still earlier disbursement references to the 'organnys' in that church, e.g., in the year 1483:

It'm, payd to Ray, Carpynt'r, fior making off y^e story fior the organnys xxxvjs. viijd.

and in 1510-11 three payments:

It'm, payd for a payr of cros garnatt for the dore of y^e organs vjd.

It'm, payd for a gret Rope, for the organs, weyng xij lb xijd.

It'm, payd for ij staves vnd the bynche [under the bench] in the loft w' y' organs vjd.

The organ-blower's salary, *circa* 1536, is thus recorded :

It, paide to Saunder for his wag' for
blowing of ye Orgaynes *jd.*

'A peyre of Orgons' and its appurtenances are thus described in an early fifteenth-century document :

Also, in ye same Rode lofte is a peyre of Orgons,
and a lyd on' ye keys, wt lok and keye, of borton's
wyvis yifte, grocer. [The gift of Mrs. Borton, the
grocer's wife.]

Also, a stondyng lecterne for to ley on a boke to
pleve by.

Also, a stole to sit on whan he play on ye Orgons.

It should not be forgotten that John Dunstable, 'an astrologian, a mathematician, a musitian, and what not,' who died in 1453, is buried in St. Stephen's Church, Walbrook. According to Stow the remains of this distinguished fifteenth-century musician were deposited under 'two faire plated stones in the Chancell, each by other.'

The second part of this subject—some musical tavern-signs now in use—may be deferred till a future occasion.

Occasional Notes.

Music, music, heavenly music !
Queen of every morning measure !
Sweetest source of purest pleasure !
Music, why thy powers employ
Only for the sons of joy ?
Rather let thy numbers pour
On those whom secret griefs devour :
Bid, be still ! the throbbing heart
Of those whom death or absence part ;
And, with some soft whispered air,
Soothe the brow of dark despair.

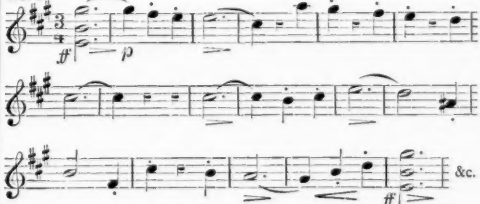
Antonin Dvorák has left in manuscript many works written at an early period of his career, and it is said that they will all be performed during the coming season at Prague. They consist of a String Quartet in A (Op. 1), a String Quintet, a Symphony in B flat (1865), another in E flat (1875), and a third in D minor, in addition to two Overtures, one entitled 'Tragic' the other 'Dramatic.' Among letters he preserved are two from the recently deceased Eduard Hanslick, in the second of which he asks Dvorák, on the part of General-Intendant Baron Hofmann, whether he would be inclined to write an opera for Vienna, to be produced in 1885 or 1886. Only one letter from Brahms has been found, in which the great composer expresses the marked sympathy which the rehearsals of his (Dvorák's) new works have won for him amongst musicians at Vienna; this was in 1879. In a letter acknowledging the dedication to him of a work, Bülow writes: 'A dedication from you—next to Brahms, the most God-gifted composer of the present day—is a greater distinction than a cross, however big, from a prince, even of the highest rank.' There are many letters from Dr. Richter showing the high esteem in which the great conductor held the man and his works.

The field of 'arrangements' is a varied one, even without its variation corner. Gleanings in that vast domain will result in the finding of Handel's Hallelujah chorus arranged for two flutes, and Rossini's Stabat Mater metamorphosed into a set of quadrilles. Moreover have not the devotees of Terpsichore been provided with a Waltz constructed from Mendelssohn's Songs without Words? Yes, and the piece in question is before us, scored for full orchestra, and published. The Introduction section consists of the Lied in E (No. 9), to which succeeds the Waltz proper, and, as becometh its light fantastic toe propensities, in a triplet of themes :

No. 1. Piccolo *delicato.*



No. 2.



No. 3.



No. 1 of the foregoing examples is a rhythmically perverted adaptation of the favourite Lied in A (No. 30), composed by Mendelssohn during one of his visits to London, at Denmark Hill, on June 1, 1842. What *would* he have said to this valsification of his sprightly arpeggiostic strains?

The result of the competition for the Grand Prix de Rome is as follows:—The first grand prize has been awarded to M. Pech, pupil of M. Lenepveu, and winner of the second grand prize in 1903; the first 'second grand prize' to M. Pierné, also a pupil of M. Lenepveu, of whom honourable mention was made last year; and the second 'second grand prize' to Mlle. Fleury, pupil of M. Widor. M. Lenepveu, two of whose pupils have thus distinguished themselves, was himself the winner of this coveted blue riband of French music in the year 1866.

The various biographical dictionaries, English and foreign alike, state that Pietro Castrucci died in London in the year 1769, except that one of these books of reference gives Rome as the place of his death, while another says that he died in the year 1750! The following extracts, kindly sent by Mr. W. H. Grattan Flood, show that this distinguished violinist and pupil of Corelli drew his last breath, not at London nor Rome, but at Dublin in the year 1752, seventeen years earlier than the date invariably given. Here is the documentary evidence:

Last Saturday Morning died, aged 84, the celebrated SIGNOR PETRO CASTRUCCI, last Scholar of Corelli, who was for 25 Years first Violin to the Opera in London, and at five this Evening is to be interred at St. Mary's; and, on Account of his great Merit, will be attended by the whole Band of Musick from the New Gardens in Great Britain Street, who will perform the Dead March in Saul, composed by Mr. Handel.—*The Dublin Journal (Faulkner's)*, Saturday March 7 to Tuesday March 10, 1752.

The next issue of the same journal—dated March 10 to March 14—gives a short but interesting account of the funeral in these words, *verbatim et literatim*:

On Tuesday last the Corpse of Signor Petro Castrucci was interred at St. Mary's Church, the Paul was supported by six Performers. Mr. Dubourg as chief Mourner and was also attended by his Majesty's whole Band of State Musicians [the Dublin Castle State Band] who performed the Dead March in Saul; the Funeral was attended by a vast Concourse of People.

Assuming the age stated above to be correct, we are enabled to arrive at the year of Castrucci's birth, which took place at Rome. In 1715, at the age of forty-seven, Castrucci came to England with Lord Burlington, and for several years he led Handel's band. The *Daily Post* of February 26, 1731, announced his benefit concert to be given on that day, at Hickford's Great Room, Panton Street, near the Haymarket. The advertisement describes Castrucci as 'First violin to the opera,' and makes mention of his concert as—

A compleat Entertainment of vocal and instrumental Musick; with several concertos of his [Castrucci's] own compositions, particularly a solo, in which he will perform 24 notes with one bow, and the 1st and 8th concertos of his master the famous Corelli.

Schœlcher, in his *Life of Handel* (1857), p. 126, gives the correct year of Castrucci's death—'1752, at the age of eighty-four': not so the dictionaries.

Professor Franklin Peterson, Professor of Music in the University of Melbourne, writes us as follows, under the date of August 3, 1904:

The returns for our newly-instituted Local Examinations have just come in. The first year we had nearly 500 entries, last year upwards of 800, and I find that there is a corresponding increase this time.

We gave our midwinter concert a fortnight ago, when M. Paderewski honoured us with his presence and stayed till the end of the programme. He received a great ovation on entering the room, and paid us a very high compliment in giving his opinion of the various performances, especially in the Chopin Concerto, the excellence of the orchestra in the accompaniment thereto, and the playing of the orchestra generally.

Apropos of the burning Ecclesiastical question now agitating Scotland, and knowing that *Overtures* are a recognised feature of kirk-life north of the Tweed, a correspondent suggests that someone should compose an 'Overture to the Wee Frees'—the principal subject to be assigned to the shrillest notes of the piccolo, as best representing the airs of the *Highlanders*.

The Hon. Secretary of the Folk-Song Society (Miss Lucy Broadwood) has issued the following useful and practical 'Hints to Collectors of Folk Music':

In the case of songs, it is better if two persons can join together in taking them down—one to confine his attention to the words, the other to the tune. If this cannot be managed, it is advisable for the collector *not* to encourage the singer to repeat the words without the music, as any alteration of the usual way in which the songs are delivered is apt to confuse the singer's memory. For the same reason, if any repetition of a part of the song is required, it is best to allow the singer to start afresh from the beginning of the verse.

It is suggested that, in view of the special difficulty of the work of taking down songs, the collector should make no attempt to write down words or music until after the first verse has been gone through. He will probably find that he is then able to grasp the rhythmic structure of the tune, the mode in which it is cast, and to settle upon a key-signature and time-signature.

Sometimes the collector will find it difficult to note both rhythm and correct intervals simultaneously, and it will be best therefore for him to choose definitely which of the two he will try to obtain first. Two or three repetitions of a song may be necessary, and, after the whole tune has been noted as carefully as possible, there should be a final repetition for the sake of testing the correctness of the transcript. The collector need not fear to call upon the ballad-singer to repeat a song many times.

It very often happens that an example of folk music is in possession of persons who cannot sing. These may be asked to whistle the airs, or to play them upon a violin or other instrument. Care must be taken in such cases to ascertain whether the tune is originally set to words or not.

Although folk music is to be found in all strata of society, the classes from which the most interesting specimens are most readily to be obtained are gardeners, artisans, gamekeepers, shepherds, rustic labourers, gipsies, sailors, fishermen, workers at old-fashioned trades, such as weaving, lace-making and the like, as well as domestic servants of the old school, especially nurses. Inmates of workhouses will also be found to know many old songs, and dwellers in towns may best be able to carry on the work of collecting traditional music by applying to such.

It is *most important* that the collector should obtain all possible information from the singer as to the *title* and *history* of the song or tune, the manner in which it was learned, and the *name, age, status, &c.*, of the *person from whom it was learned*.

Just as it is desirable that the words of a ballad should be given exactly as they were repeated, so it is essential that the tunes should represent what the collector hears. Many a fine and characteristic tune has been spoilt by being submitted for correction to some local musician, who, in the attempt to reduce it to orthodox or modern form, has allowed the individual character to escape. It is far better to send in the tune even in a rough, unbarred condition than to endanger its authenticity by such an expedient as is here referred to.

Those who do not feel themselves competent to note down the music may still do useful work by discovering singers, making a list of the songs that the latter can sing, and communicating with the Hon. Secretary of the Society, who will then, if possible, send an expert to note down the songs.

When collected, the songs, &c., may be sent to the Hon. Secretary of the Folk-Song Society, Miss Lucy Broadwood, 84, Carlisle Mansions, Victoria Street, London, S.W., who will bring them before the Publication Committee of the Society.

Dr. W. H. Cummings writes apropos of his article in the September issue of THE MUSICAL TIMES on Bar-lines :

Eitner's facsimile (so called) of Agricola's 'Musica Instrumentalis,' published in 1896, gives on the outer cover and on the first title-page the date 1528. Careful examination, however, shows that the author, Martin Agricola, signed his address to the printer on St. Bartholomew's Day, 1528, and that the latter—Rhaw, of Wittenberg—published the book in 1529.

Mr. C. F. Abdy Williams writes as follows on the same subject :

I have read Dr. Cummings's article on bar-lines in your last issue with much interest. The origin of the vertical lines frequently seen on staves before the days of tablatures is undoubtedly to be found in the *pause*, or rests, which marked the *distinctions*, or musical periods of Plainsong. This is explained by ancient writers, e.g., by Quintilian, thus: *Quoad pausam . . . si distinctio sit major, id est hoc signo notata* (a vertical line across the staff) *fit mora cum plena respirazione. Distinctio seu pausa minor, ad hoc signum* (a vertical line across the middle portion only of the staff), *dat etiam cantandi respirandi copiam.* It will be seen from this quotation that the breathing places corresponded with the musical phrasing, and that they were (sometimes, by no means always) shown by larger or smaller vertical lines across the staff.

No general rule, however, seems to have obtained, and the *pause* were used as frequently as not to show the connection between words and notes, or the groupings of the neumes into *syllable* of two or three notes, rather than as places to pause for breath.

I append a translation of the composition referred to by Dr. Cummings, taken from a twelfth century law book in the Bodleian Library. It will be observed that the vertical lines on the upper staff divide the notes more or less according to the words: while those on the lower staff are not so numerous, perhaps because if the upper voice sang its part correctly the other could easily follow. The lines in the bass staff seem designed, with one exception, to mark the so-called *distinctions*, or lines of the poetry. Since this composition does not come into the category of Measured Music, and the notes, like those of Plainsong, have no relative values, I have made an entirely arbitrary suggestion as to its rhythmical scheme :

(b) Fow - les in ye frich: Ye fis - sis

(b) in ye fiod: And I mon wax-e

(b) wod: Mulch sow I walk - e wich for

(b) beste of bon and blod.

Many of the large staves of the thirteenth century and onwards have vertical lines 'scored' through them to show the proper connection between words and notes. In a thirteenth century MS. (Plate 9 of 'Early English Harmony,' published in photographic facsimile by the Plainsong and Medieval Music Society), consisting of a two-part composition on a staff of eight lines, the words and music are thus divided by lines scored through the whole :

2 notes	5 notes	3 notes	5	1	5
Omnis	rectitudinis	amator	plenarie	fons	sapientie

A Franciscan Gradual, in my possession, from the suppressed monastery of Anghiari, near Arezzo, written about 1460, shows little bars, similar in appearance to those in the Bodleian law book: their object is to mark the proper grouping and accentuation of the neumes, and I have observed that they appear in other Franciscan Graduals of that period. They never divide a single note from its neighbours, as in the Bodleian MS. and the other composition alluded to above.

I think there is little doubt that the modern use of the bar-line, to show regular rhythm and accent, originated in the instrumental tablatures, and was only slowly accepted by the mensuralists. It was not really required in mensural music, for its function was exercised by the 'Point of Division,' which in its earliest days was a little vertical stroke across one line of the staff. As a marked accent was of more importance to instruments than voices, most of the tablaturists enforced its observance by drawing lines across their 'tables' at regular intervals, and these were gradually adopted for vocal staves.

The Librarian of the Conservatorio di San Pietro a Majella at Naples showed me many works published in that city in the seventeenth century without bars: the latest that I saw was a book of duos for solfeggi, by Christoforo Caresana, 1693. Gregorio Strozzi, in his educational work 'Elementorum musicae praxis,' 1683, gives no bar-lines, though his 'Capriccios,' for organ or cembalo, are barred regularly.

Bar-lines seem to have been used in North Italy before they penetrated to the south. The opera 'Eurydice,' 1600, is barred throughout, and so are the works of Carlo Gesualdo, Principe di Venosa, 1613.

That England was not behindhand in adopting this very important improvement in notation is shown by Dr. Cummings's remark that many of the examples in Morley's book (1597) are barred.

We have pleasure in calling the attention of our readers to an unusually interesting article (on the following page) on Music in Shanghai, written by Mr. F. L. Crompton, who, for the past fifteen years, has held with distinction the organistship of the Cathedral in that far-away city of the Celestial Empire. We are further indebted to Mr. Crompton for the illustration which accompanies his article.

Scene.—A Hall, wherein an Amateur Orchestral Society is holding a rehearsal, the fiddlings and tootlings having been prolonged long after the usual hour of 'lights out.'

Hall-keeper.—(Angrily interrupting the dulcet strains) 'D'yer know what time it is?'

Conductor.—'Yes, 2-4 time!'
(Rehearsal of Clock Symphony resumed.)

Here lieth before us the printed specification of an organ which mentions the 'choir slops.'

The Royal Choral Society, now in its thirty-fourth year, announces that the following works will be given during the approaching season: The Song of Hiawatha, The Witch's Daughter (Mackenzie), Faust, and The Childhood of Christ (Berlioz), The Apostles, and Handel's Acis and Galatea and Ode to St. Cecilia's Day, in addition to the customary performances of Elijah and The Messiah.

MUSIC IN SHANGHAI.

In view of the Titanic struggle now focussing the eyes of the civilized world upon the Far East, it is hoped that the following brief notes of musical affairs in Shanghai may not prove altogether uninteresting to readers of THE MUSICAL TIMES.

The city of Shanghai—which is not many hours' steam from the theatre of war—may be said to be the commercial capital of China, deriving this not unreasonable claim to the title from the enormous and valuable trade in tea, silk, and piece goods, its vast shipping, important docks, wharves, and warehouses, and its factories and filatures. Neutrality being strictly guaranteed by the European Powers, complete immunity is enjoyed from danger without, while peril within would be promptly nipped in the bud by the various men-of-war in port co-operating with the local land forces, volunteer and police, any turbulent section of the native crowd receiving but sharp and short shrift for their trouble, as they have only too well learnt to their cost in the past.

With the preamble concluded, we now come to the *raison d'être* of these notes on Music in Shanghai. The Foreign Settlements boast in a quiet way of a Philharmonic Society, Choral Society, and other kindred institutions, French, German, and Italian. The two senior bodies, the pioneers, are at present in a state of suspended animation owing to untoward circumstances. They have certainly done good work in the past, and having paved the way for the advancement of the art, there is no reason why, with an infusion of new blood, they should not brace up and strive for further progress.

The difficulty of permanent efficiency lies in the ever-fleeting population. For instance, as regards orchestral music, some seasons there may be capital players of viola and violoncello, and then things run smoothly enough. At other times the exigencies of business, trips to Europe or retirement from China deprive the band of these indispensable members, and then, alas! one is on the horns of a dilemma, making shift as best one can by requisitioning the ever-blessed piano. How greatly to be regretted it is that both the aforementioned instruments are so neglected, at any rate abroad. Everybody wants, as it were, to sing first soprano, and it requires not a little tact to persuade the ambitious but well-meaning amateur to play second violin and so give the poor contralto division of the orchestra a fair chance!

The community is extremely fortunate in being able to count upon the kind services of skilled performers, ladies and gentlemen, of flute, oboe, clarinet, and bassoon, so one has much to be thankful for in that respect. The remainder of the wind-work is supplemented by professional musicians from the Municipal Band, composed of Filipinos, the race of half Spanish and Malay hailing from the Philippine Islands. These men have apparently inherited the love of music from their Spanish conquerors, and are very dependable performers when not engaged in some clannish feud in which the knife sometimes plays an effective part in determining such trifles as love quarrels, gambling, cock-fighting, or any other virtue under the sun.

The Philharmonic Society, formed a good many years ago by a small but earnest band of amateurs, has often given very good performances of the symphonies of Haydn, Mozart, Beethoven (the choral excepted) and Mendelssohn, besides drawing on the rich stores of Schubert, Schumann, Gounod, Gade, and other masters. Since the decadence—only temporary, it is to be hoped—of the Society, concerts symphonic, ballad and promenade, have been successfully carried on by private enterprise, the programmes including Beethoven's C major Pianoforte Concerto,—played by

Frau Gessner, a brilliant pupil of the late Clara Schumann—Bizet's *Petite Suite*, Saint-Saëns's *Danse Macabre*, *Prelude du Deluge*, and several attractive novelties.

The Choral Society, reorganized in 1894, has given with full orchestra *The Messiah*, *Hymn of Praise*, *Athalie*, *Gallia*, *The Bride of Dunkerron*, *The Revenge*, *The Banner of St. George*, &c. This organization labours under disadvantages analogous to the Philharmonic, for it is both painful and ludicrous to relate that on more than one occasion a cantata, after long and careful preparation, has had to be abandoned at the eleventh hour owing to the lack of a suitable soprano or tenor soloist. Shanghai choral work is thus sometimes seriously hampered in not being able to engage the services of professional vocalists for important works.

The Amateur Dramatic Club occasionally soars into the realms of light opera, having staged with thorough completeness and success most of the Gilbert and Sullivan operas as well as other favourites.

To this city of all nations and tongues the summer out-door concerts of the Municipal Band, under the auspices of the Council, prove a great boon, being thoroughly appreciated by both children and adults, who, in spite of the sweltering heat, flock to the Public Gardens to listen with rapt attention to the programme of music provided for their delectation. Especially enjoyable are the evening concerts, when fortunate owners of house-boats entertain friends at dinner on board their craft, which lie moored a short distance from the Gardens. The soft cool breeze, the moonlight night, and the strains of melody gently wafted over the rippling river are pleasant memories never to be forgotten. An Italian bandmaster directs the Filipino musicians, the band mustering about thirty all told. In winter they are in great demand orchestrally at public and private dances, theatricals, and other functions, earning large fees, which are equally divided between the Band Fund and the men themselves. The up-keep of this Municipal Band costs the ratepayers considerably over a thousand pounds per annum.

Holy Trinity Cathedral, the large handsome Gothic edifice designed by Sir Gilbert Scott, may be termed the headquarters of Church music in Shanghai. The well-equipped library contains most of the standard anthems and services of composers ancient and modern. Among many favourite anthems are: 'The Wilderness' and 'Blessed be the God' (Wesley), 'I saw the Lord' (Stainer), 'Whoso dwelleth under the defence,' and 'The great day of the Lord' (Martin), 'How dear are Thy counsels' (Crotch), and excerpts from the standard oratorios. With regard to services, those by Stainer easily head the list in popularity; but Harwood in A flat is an especial favourite, while Smart (the B flat *Magnificat* and *Nunc dimittis* in particular), Stanford, Calkin, Tours, Hopkins, and many others are beloved of the singers. The choir of ladies and gentlemen—that *rara avis* a really good boy's voice being practically unknown—fight shy of some of the older services, having an unaccountable prejudice against the alto and tenor clefs printed in the folio editions of days gone by. Nevertheless they have been coaxed into giving a good account of Lloyd in E flat which is published with the aforesaid clefs. So there is still a glimmer of hope that the hidden treasures (of which there are many in the library) of the giants of old may not remain a sealed book much longer.

The Cathedral possesses a beautiful three-manual organ, built by Messrs. J. W. Walker and Sons. It is worthy of note that this highly-esteemed and enterprising firm has made a speciality of designing

instruments to withstand the vicissitudes of climate in the Far East and with the happiest results, the organs erected in Hong Kong and Singapore Cathedrals, Canton Church and Union Church in Shanghai testifying to the excellence and durability of their workmanship. Mr. B. G. Tours, one of the British Vice-Consuls and a son of the late Berthold Tours, in spite of his many arduous official duties, very kindly finds time to act as temporary organist of the Cathedral since the present writer has recently resigned that office owing to ill-health. The services during the latter's organistship of over fifteen years have been modelled as far as possible on the lines of St. Paul's Cathedral, the chant-book in use being St. Paul's Cathedral Chant-Book, and, of course, the Cathedral Psalter. May it be remarked, without unbecoming levity, that Shanghai can give points to St. Paul's as regards *time*, being nine hours and some odd minutes, seconds and semiquavers ahead! It may not be unworthy of note to place on record the fact that oratorio, cantata, and services have received appropriate renderings in the sacred edifice by augmented choir, orchestra and organ under the conductorship of the undersigned, Sullivan's *Te Deum* in E flat giving particular pleasure to the church militant as represented by the Shanghai Volunteer Corps.

What will readers of THE MUSICAL TIMES say of the cosmopolitan character of the orchestra, the members of which are British, American, French, German, Russian, Dutch, Italian, Spanish, and Filipino? Must not the conductor be gifted with extraordinary linguistic capacity? And how does he control his forces under such exceptional circumstances? The answer is easy enough as far as the writer's experience of wielding the baton at Shanghai

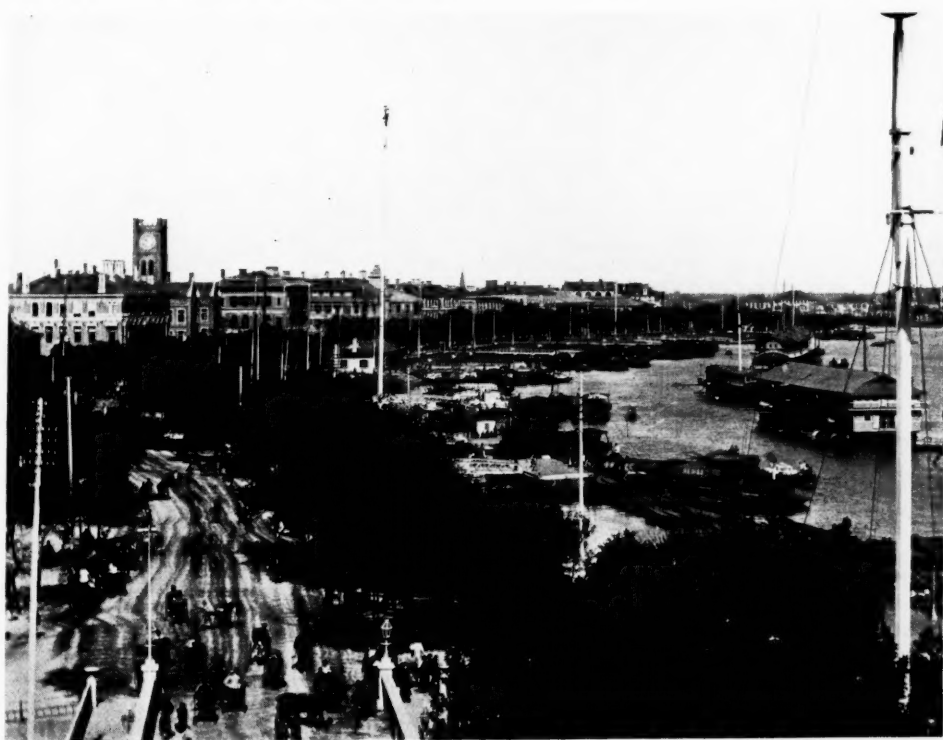
is concerned. Music itself, the universal language, backed up by a few Italian phrases, is the happy medium for overcoming all obstacles and removing all difficulties.

Distinguished musicians are by no means strangers to Shanghai. The American *prima donna*, Madame Eames, wife of Mr. Julian Story, was born there. Among many visitors may be mentioned the late Madame Patey and her husband, Madame Amy Sherwin, Madame Minnie Hawk and Ovid Musin, all of whom gave highly successful concerts. May other artists who feel inclined to stray away from home and make a temporary sojourn in the Flowery Land follow the good example and travel to the hospitable shores of the Foreign Settlements: in so doing they will have no cause for regret, and may rest assured of a hearty welcome and pleasant time.

The profession of music is not considered of much account in the Celestial Empire; indeed, it is relegated to mendicants and the blind! Show a native a foreign musical instrument of any kind, or some wonderful invention, musical or otherwise, and he expresses no astonishment and does not even shrug his shoulders; but he blandly informs you that all these things were known in the Middle Kingdom thousands of years ago!

What will be the *dénouement* of the drama which is being enacted in the Liao-tung peninsula and Manchuria it would be hazardous to forecast; but, at any rate, lovers of music in the British Isles will be glad to learn that the art is not neglected over seas. On the contrary, it is being pursued with an enthusiasm and steadfastness of purpose by their exiled brethren, which should evoke the sympathy and best wishes of all who reside in the home-land.

F. L. CROMPTON.



SHANGHAI.

THE ENGLISH RIND (PROMENADE) FROM THE FRENCH SEMAPHORE STATION.

MENDELSSOHN'S SCOTCH SYMPHONY.

(IN A MINOR. OP. 56.)

BY SIR GEORGE GROVE, C.B.

*Andante con moto; Allegro un poco agitato.**Vivace non troppo.**Adagio.**Allegro vivacissimo, and Allegro maestoso assai.*

Mendelssohn paid his first visit to Great Britain in 1829. After passing the musical season in London, conducting his Symphony in C minor at the Philharmonic, and his Midsummer Night's Dream Overture at another Concert—both for the first time in this country—and playing Beethoven's Pianoforte Concerto in E flat; hearing debates in the House of Commons, going to an infinity of balls, and otherwise madly enjoying himself—after all this, he and his friend Klingemann started at the end of July for a six weeks' journey in the Highlands. He was then just twenty years old, in the rich springtime of his wonderful youth, the very soul of gaiety and activity, and of hearty, happy spirits. The tour comprised much of the finest scenery of the Highlands, from Staffa to Loch Tay, and from Edinburgh to Blair Athol, and much that was characteristic of the country, including the gathering of the clans at the last-named place. Of the impressions made by the journey, the Scotch Symphony and the beautiful Overture known as 'The Hebrides,' or 'Fingal's Cave,' are the two chief musical records. The abundant letters which he sent to his friends are other—though he himself would certainly have said* not more detailed or definite—chronicles of his thoughts or feelings. The two great orchestral works just named form in themselves a whole gallery of Scottish pictures, in which the Pianoforte Fantasia in F sharp minor (Op. 28), originally entitled by its author 'Sonate écossaise,' and probably also the Fantasia in A minor for pianoforte (Op. 16, No. 1)† and the two-part song 'O wert thou in the cauld blast?' may be minor works. Both Symphony and Overture were planned and begun during Mendelssohn's residence in Italy in 1831—that season of production in which he conceived or matured no less than four of his greatest and most characteristic works, namely, the Hebrides Overture, the Italian and Scotch Symphonies, and the Walpurgis Night.

There is no doubt that the work was intended to record his Scotch reminiscences, for the name 'Scotch Symphony' is his own; and though not attached to the score it occurs in his published letters. His unpublished letters also supply the date of the first conception of the subject of the *Andante* and the reason of the profound melancholy which pervades it, and tinges more or less the whole of that movement, and of the *Allegro* which follows it. Writing to his family from Edinburgh on July 30, 1829,‡ soon after the arrival of himself and Klingemann in Scotland, he describes his visit 'in the deep twilight' of the summer evening to Queen Mary's Palace of Holyrood,

his sympathy with the Queen, the effect that the sight of her rooms and of the scene and marks of Rizzio's murder had produced on him, and the roofless chapel. He adds: 'I believe I found to-day in that old chapel the beginning of my Scotch Symphony.' And after he had returned to his inn 'the daughter of the hostess sang a song in minor,' and he became very much depressed, and then the subject again came into his mind. The first sixteen bars of the *Andante* as then written down, exactly as they open the Symphony, and with the date, 'Edinburgh, 30th July, 1829, *Abends*,' were given by Mendelssohn to Klingemann at or very shortly after the time:—

No. 1.

Andante con moto.

The autograph of the finished score is dated January 20, 1842, more than twelve years after the date of its first conception.

Counting the 'Reformation' and 'Lobgesang,' this is the fifth of his published Symphonies. On the printed score it is denominated 'No. 3'—No. 1 being the C minor, and No. 2 the 'Sinfonie Cantata,' or Lobgesang (Hymn of Praise), which has as much right to the name Symphony as Beethoven's Ninth (the Choral Symphony), its obviously artistic parent, has. Mendelssohn's 'Italian' Symphony, like the 'Reformation,' was not published during his lifetime, and these two are therefore, as far as order of publication goes, Nos. 4 and 5. But in order of composition the five stand as follows:—

1. Symphony in C minor - - 1824
2. Reformation Symphony - - 1830
3. Italian Symphony - - - 1833
4. Lobgesang - - - - - 1840
5. Scotch Symphony - - - - 1842

Although not finally completed till 1842, at Berlin, the fifth symphony occupied Mendelssohn's thoughts more or less frequently during the interval between his visit to Scotland and that date, as is evident from the frequent references to it in his letters.

The first performance of the work in England was at the concert of the Philharmonic Society on June 13, 1842.* Mendelssohn himself conducted, and both the composer and his music were received with the greatest enthusiasm; the applause was uproarious after each movement, the *Scherzo* was redemanded, and an attempt—not successful—was made to obtain from the Directors of the Society a repetition of the performance. The letters in which Mendelssohn arranges with Sterndale Bennett for his arrival and for the dates of the concerts which he was to conduct will be found in the Appendix to Hogarth's 'History of the Philharmonic Society.' The Symphony appears to have been previously played at the Gewandhaus, Leipzig, on March 3 (1842), and repeated at the following concert. It is dedicated to 'Victoria, Queen of England,' from whom Mendelssohn obtained the necessary permission during a visit to Buckingham Palace, which he describes in a long letter to his mother dated July 19, 1842.†

* See his remarkable letter to Souchay (October 15, 1842): 'Words seem to me so ambiguous, so vague, so unintelligible when compared with music. . . . What music expresses to me is not too indefinite to put into words, but too definite.'

† Written at the house of Mr. Taylor, at Coed Du, near Holywell, North Wales, on September 4, 1829, on his way back from Scotland. No. 1 (*Andante and Allegro*) has the inscription 'Rosen und Nelken in Menge'—Roses and pinks in plenty. One member of the nosegay still blossoms in the little pocket-book he then carried with him—a carnation, drawn in pencil, full size, and carefully dated with the date just given. Mrs. Austin, who knew him well, has told us of 'the pensive character which he attributed to his favourite carnations' (*Fraser's Magazine*, April, 1848), a character well reflected in the *Andante* referred to; and in the Life of Moscheles (English translation, i. 297) we find it mentioned as his favourite flower, which he loved to have given to him. [See also 'The Mendelssohn Family,' by Sebastian Hensel, English translation, i. 224, 227.—E.D. M.T.]

‡ This letter was shown to me by Dr. Karl Mendelssohn, the son of the composer, at Freiburg. [It is now printed in 'The Mendelssohn Family,' English translation, i. 197.—E.D. M.T.]

* In the programme of this concert the work is simply described as 'New MS. Sinfonia in A minor,' without any reference whatever to its Scottish origin. In the score it is simply entitled 'Symphonie No. 3,' with the dedication to Queen Victoria.—[E.D. M.T.]

† An English translation of this letter is printed in 'Goethe and Mendelssohn.' Second edition, p. 141.

This Symphony, like Schumann's Fourth (in D minor) and Mendelssohn's own Violin Concerto, exhibits the peculiarity that it is to be played throughout as one piece, the movements following each other rapidly, without the customary intervals. This is expressly directed by the author in a preface to the printed score, of which the following is a translation:—

'The several movements of this Symphony must follow one another immediately, and not be separated by the usual pauses. For the information of the audience its contents may be stated on the programme as follows:—

SINFONIA.

Introduction, and Allegro agitato,
Scherzo Assai vivace,
Adagio, cantabile,
Allegro guerriero, and Finale maestoso.'

It will be observed that the names of the movements here given are different from those now prefixed to the music itself and stated at the head of this notice.

Neither here nor in the 'Italian' Symphony does the score include trombones. That Mendelssohn could use the 'brass' with effect is shown in the 'Lobgesang,' the Overture to 'Ruy Blas,' and other works, but he seems to have feared it almost as much as Mozart is known to have feared the trumpet.* 'If I proceed slowly with St. Paul,' says he, in an English letter to William Horsley, 'it is at least without trombones, and I flatter myself to have been as moderate in the use of brass as an enemy of the Birmingham industry or a friend to invalid trumpeters could have wished; for out of twelve choruses in the first part there are but two with the brass band, and the beginning is even without trumpets.'†

1.—The Symphony opens (contrary to Mendelssohn's practice in his C minor and Italian Symphonies) with an introductory movement, *Andante con moto*, in 3-4 time. This *Andante*, sixty-three bars in length, is, by a curious coincidence, of the same extent, within one bar, as the *Poco sostenuto* to Beethoven's Symphony in A (No. 7). Mendelssohn starts with the subject already quoted (No. 1), a regular strain, in two portions of eight bars each, harmonized (as if in allusion to the national music of Scotland) for the wind band and the lower strings only—violas in the first portion, and violas, violoncellos, and basses in the second, the violins silent throughout, and nothing to obscure the shrill prominence of the oboes. This is immediately succeeded by a passage, for the first and second violins in unison, of extraordinary energy:—

No. 2. *sf* Violins 1 & 2 in unison.



(Notice here the use of the Scotch scale, in which D sharp succeeds C natural and G sharp succeeds F natural.) After a short time the original subject (No. 1) is heard in the wind instruments, but the violins maintain their accompaniment figure to the

end of the Introduction. The personality which distinguishes the instruments of the orchestra is rarely more marked than in this Symphony. As Schumann says, 'They talk like people,' and people of the most varied and marked character. It is impossible, for instance, not to notice at the close of the Introduction how the flutes begin *calling* in the intervals between the violin *arpeggios*, as if impatient for what is to come next:—



and we shall find many another instance.

II.—The 'first subject' of the *Allegro un poco agitato* which follows, and of which we can only quote eight bars out of twenty-two, is closely related to that of the Introduction (No. 1):—

No. 4.



It is announced by the strings, with the clarinet (an instrument specially honoured by Mendelssohn, and seldom more than in this particular work) in octaves below the first violins—at that time a new combination. Between the 'first' and 'second' subjects of the movement an episodic idea intervenes, the concise character and abrupt rhythm of which are in strong contrast to the flowing melody which precedes it:—

No. 5.



Of this episode much use is made at a later time. It is given out by the whole band *fortissimo*, the pace at the same time quickening to *Assai animato*.

The second subject—in the dominant key of E minor, not the relative major key of C—is remarkable for the same northern cast as before (C natural succeeding D sharp, &c.). Like its predecessor (No. 4) it is two strains of eight bars each, the melody of the first strain being given out by the clarinets:—

No. 6. Clarinet.



and that of the second by the first violins; the accompaniment in both strains being ingeniously formed of a phrase out of the 'first subject' itself. A beautiful episode or tributary theme, itself a modification of a portion of the principal subject, is used as a *Coda* to the first part of the movement:—

No. 7. Violins in octaves.



* See Edward Holmes's 'The Life of Mozart,' p. 11 (1878 edition).

† 'Goethe and Mendelssohn.' Second edition. Letter 6, p. 113. The trumpets were afterwards added to the first chorus, though very sparingly.

The first part of the movement is repeated from the double bar, according to the prescribed form. The second part is remarkable among many beauties for two especial things:—First, for the long and bold series of modulations with which it begins, on a fragment of the 'first subject' (No. 4). In this extraordinary passage the strings of the orchestra move down in energetic unison from E—by D sharp, D natural, C sharp, C natural—till they land on B natural. The following is the phrase which is thus repeated again and again:—

No. 8.



The *pianissimo* maintained during the first fourteen bars, then the *crescendo*, and at length the *fortissimo*, as the phrases increase in rapidity till at last they reach their climax, deepen the impression produced by the progression of the notes. It is remarkable, secondly, for the variety obtained by the introduction of a long solo for the violoncello, preceding and accompanying the re-entry of the first subject, and itself accompanied by the horns and bassoons. (This does not need quotation.)

The *Coda* of the movement, which is long and important, begins with a progression for the strings in unison, in semitones, of the same nature as that already quoted (No. 8), but rising (from A to C) instead of falling:—

No. 8a.

Strings in unison.



Following this, and growing out of it, is the vigorous and picturesque passage known—though with what authority is doubtful—as the Storm. The *Coda* is throughout extraordinarily bold and energetic. We have noticed the *call* of the flutes at the close of the Introduction. Not less eager, and more martial, is the cry of the clarinets in the triumphal close of the *Allegro*:—

No. 9.

Clarinets with Flutes in the 8ve above, & Bassoons in the 8ve below.



as if unable to restrain their warlike elastic ardour. Their energy subsides, however, in a chromatic descent *diminuendo*, and leads into a portion of the introductory *Andante*; so that the movement ends as it began, with the plaintive strain which was the actual origin of the whole work.

This *Allegro* was a great favourite with Wagner, who has left his opinion upon it in unmistakable terms.*

(To be continued.)

* Wolzogen's *Erinnerungen an Richard Wagner* (1883), p. 36. The whole passage on Mendelssohn is extremely interesting and instructive.

Church and Organ Music.

THE TUNE 'HOLLINGSIDE.'

Hymn-tunes are often christened in an arbitrary manner. Their designations give no clue to their origin. St. Ann's is a case in point, its designation having no *raison d'être*, unless one knows that it is named after St. Anne's Church, Soho, of which its composer, Dr. Croft, was organist. So with the tune 'Hollingside.' 'Why was it thus named?' The answer to this question we will now endeavour to give.

It is hardly necessary to say that the composer of 'Hollingside' was the Rev. J. B. Dykes—born in 1823, died in 1876, aged fifty-two. In July, 1849, he was appointed to a minor canonry in Durham Cathedral, and four months later to the Precentorship of that magnificent sanctuary. In a letter to his sister announcing the latter appointment he says:

I am thinking seriously of starting a small establishment, and trying a little bachelor housekeeping. The fact is there is at present a very pretty cottage to be let, about a mile out of Durham, with a nice bit of garden and a very fine prospect; and houses of every description are so difficult to meet with here. I shall want some instructions in the art and science of house-furnishing, and gardening, and servant hiring if I do, but I have not made up my mind yet.

On the following May-day (1850) the young Precentor first occupied that 'very pretty cottage'—named Hollingside Cottage, and this bijou habitation—originally built for an invalid who could not walk upstairs—gave the name to the hymn-tune. One of his sisters thus describes Hollingside Cottage:

All the externals of that sweet home have left a most vivid impression on my mind—the low, one-storied cottage, with its deep verandah covered with creepers, the undulating garden which surrounded it, the beauty of the woods around, and the walk to the Cathedral, to which we generally went twice a day, as well as the joy my brother felt in the service.

Some scenes during that visit will live for ever in my memory. As, for instance, one calm Sunday evening, when I sat in the verandah in the deepening twilight, and heard, through the open window, my brother composing and playing over the tune 'Hollingside' to the words 'Jesus, lover of my soul.'

Hollingside Cottage has now been enlarged by the addition of an upper storey, and it is with regret that we cannot procure a photograph of the house in its original state. As Dr. Dykes, soon after his marriage, removed to a larger house, it may be assumed that 'Hollingside' was composed between 1850 and 1853. The tune made its first appearance in print in 'Hymns Ancient and Modern,' issued in 1861; but it was doubtless first sung, from manuscript copies, in the Galilee of Durham Cathedral at one of the Sunday evening services held therein.

During the autumn of 1860 the clergyman-composer first heard of the proposed publication of 'Hymns Ancient and Modern.' At the suggestion of some friends he ventured to write to W. H. Monk, the Musical Editor of that now well-known hymnal, in the following terms:

Durham, Oct. 12, 1860.

... You will I trust pardon the liberty I am taking, in addressing you, being personally a stranger to you.

I venture however at the request of Mr. Twells [author of 'At even, ere the sun was set'] and also of Mr. Wilkins to send you a few MS. tunes for your inspection, thinking it possible that some of them might do for your forthcoming book. I may, perhaps, in case I find time, send one or two more to-morrow. Of course, you will fully understand that you are not,

in any sense whatever, bound to accept any one of the accompanying tunes. I trust that in your responsible position of Musical Editor of the work, you will (in respect of them, as of all others) adopt none but such as you deem really worthy of admission. . . . I just send up these slight contributions, in case they may be of any service.

The other tunes [other than *Dies Irae*] I have at different times written, finding myself unable to discover suitable music for the Hymns. Some of them have been sung in the Galilee of Durham Cathedral, and are very popular.

Although this letter was written only five months before the book appeared, seven (if not all) of the tunes he sent to Monk were inserted in the first



John D. Dykes.

edition of 'Hymns Ancient and Modern.' These seven tunes are among the most popular composed by Dr. Dykes:—

- | | |
|-------------------------|--------------------------------------|
| <i>St. Cross</i> ... | O come and mourn with me awhile. |
| <i>Nice</i> ... | Holy, Holy, Holy, Lord God Almighty. |
| <i>St. Cuthbert</i> ... | Our blest Redeemer, ere He breathed. |
| <i>Hollingside</i> ... | Jesu, lover of my soul. |
| <i>Horbury</i> ... | Nearer, my God, to Thee. |
| <i>Dies Irae</i> ... | Day of wrath, O day of mourning. |
| <i>Melita</i> ... | Eternal Father, strong to save. |

Many other hymn-tunes—nearly 300 in fact, as the published collection shows—came from the pen of Dr. Dykes, who, in writing them, was inspired with the gift of melodic simplicity and the spirit of true devotion. In 'Hollingside' the melody really consists of five lines, three of the eight lines being repeated. The few skips are nearly always those constituting the key-chord, while the remainder of the tune is stepwise in its melodic tread. It all seems so easy, but how few attain unto it!

In a letter written by Dr. Dykes to his future wife, he says:

By the bye remember that procrastination is one of my greatest, if not my greatest besetment; so take care and never allow yourself to offend in that point; you must select some other besetment for yourself from which I am comparatively free. It is a most tiresome failing, and I wish most heartily I was rid of it, as it causes a world of annoyance.

In this procrastination connection Hollingside Cottage was about half-an-hour's walk from Durham Cathedral, and it was a joke in the neighbourhood that Dr. Dykes was always so late in starting for church that he had to run the whole way regularly: but he always arrived in time, though sometimes so out of breath that on more than one occasion one of his 'dearly beloved' clerical brethren kindly volunteered to commence the service for him.

He was an excellent organist. During his incumbency of St. Oswald's Church, Durham, the keyboard of the organ was situated so close to the reading desk that he would often read the service and turn round to play the organ when occasion required. To return to the hymn-tunes. He would cause his newest tunes to be sung in the vicarage drawing-room on Sunday evenings by the members of his family and friends: this 'august tribunal' used to decide whether a tune would 'take'; if the judgment was an adverse one, he always altered or re-wrote the strain, he being most anxious to compose tunes that were really *singable*.

A few words may be said in regard to the hymn with which 'Hollingside' is so happily wedded. It is hardly necessary to say that this sacred lyric—'Jesu, lover of my soul'—was written by the Rev. Charles Wesley (1707-1788). It first appeared in his 'Hymns and Sacred Poems,' in five stanzas of eight lines, headed 'Temptation.' This collection was published in 1740, a year after the official date which is given as the founding of Methodism by John Wesley, the author's brother. 'Jesu, lover of my soul' has found its way into the hymnals of all English-speaking countries, and it has been translated into many languages.

The information above given has been derived from 'The Life and Letters of John Bacchus Dykes,' edited by the Rev. Canon Fowler (John Murray); 'Personal Memories,' by Fanny Dykes, printed for private circulation; and personal recollections kindly furnished by the composer's brother, Mr. Edward O. Dykes.

Mr. Alfred Hollins met with a triumphant reception on the occasion of his first organ recital in the Town Hall, Sydney, on Saturday evening, August 13. An immense audience of some 3,000 persons—which included Her Excellency Lady Northcote and the Lord Mayor and Lady Mayoress of Sydney—greeted the gifted sightless player from England with genuine enthusiasm. Bach's Prelude and Fugue in D major and Mr. Hollins's own Intermezzo had to be repeated, and at the conclusion of the recital he received 'a crown of cheers' for a masterly rendering of the overture to Oberon—a performance suggestive 'in its strength and splendour, of those—

Organic harps diversely framed
That tremble into thought as o'er them sweeps
Plastic and vast, one intellectual breeze.'

We give some extracts from the Sydney newspapers recording Mr. Hollins's successful début in Australia,

the first of which is preluded with the head-lines 'The Milton of Organ Music,' and 'An Admirable Artist':

The history of art is rich in the records of the achievements of brave men under circumstances of trial, tribulation, and affliction. Alfred Hollins, whose sweeping success at the Town Hall on Saturday night invested the first of his series of organ recitals with the dignity and distinction of a first-class musical event, is a living representative of this glorious brotherhood. Not as a 'calmly laurelled' hero, but as a cultured and capable musician, he stands—with something of the nobility of true greatness—as a type of the mould of men who, in the intellectual and artistic sense, rise—

On stepping stones of their dead selves to higher things.

The half-imaginative pictures presented to us in this artist's playing may be described as the embodiment of the harmonies which are the illumination of a mind from which the light of sun and moon and 'all the spangled host' is blocked out. Apart from the notation of the text that he is called upon to expound, all the wealth of music which is the possession of this admirable artist comes from 'the inner fount of life.' All that is best and brightest and bravest in his imagination finds eloquent expression in the music which he interprets with such well-balanced force, fidelity, and felicity.

On Saturday there was witnessed the spectacle of a totally blind player overcoming all difficulties with wonderful simplicity of action. Never did organist control the great instrument with such ease and confidence; he made his changes of stop and mechanical combinations with astonishing facility; never faltering, as a man will at times who possesses his sight, but instantly and unerringly reaching forth and drawing the stop he wanted from the many ranks on the right or left, or effecting the needed 'composition' from among the closely-set push buttons that stud the front of each keyboard. But there is room for a little latitude in locating stops and buttons; there is none whatever when it comes to striking the keys. Here Mr. Alfred Hollins, with his rapid changes from one keyboard to another, showed an amazing sense of location. The confident way in which he pounced upon the powerful tubas for a passing phrase, or struck, without preliminary touch, a sonorous chord, was something that made the numerous brotherhood of the organ present marvel.

The playing of Mr. Hollins is full of life and intelligence. Vital and vivid, it is absolutely free from the morbidity and turgidity into which so many academic organists decline. And to his sustained breadth and power this most remarkable artist adds abundant technique, a clear and confident musical touch, great finger equality and velocity, and a warm and emotional temperament which is proof against the evils of mechanical meanness and the monotony of mediocrity.

THE COMPOSER OF 'ST. CLEMENT.'

The death took place suddenly on September 10, at Godalming, of a clergyman-composer of hymn-tunes, the Rev. CLEMENT COTTERILL SCHOLEFIELD, aged sixty-four. The youngest son of the late Mr. William Scholefield, for twenty years a Member of Parliament for Birmingham, the Rev. C. C. Scholefield was born at Edgbaston on June 22, 1839. He held curacies at Hove, St. Peter's, South Kensington, and St. Luke's, Chelsea. From 1880 to 1890 he held the office of Conduct at Eton College, and became Vicar of Holy Trinity, Knightsbridge, from 1890-95. A self-taught musician, Mr. Scholefield is chiefly and widely known as the composer of the hymn-tune St. Clement, associated with the late Canon Ellerton's inspiring evening hymn, 'The day Thou gavest, Lord, is ended.' The tune, specially composed to these words, first appeared in 'Church Hymns' (1874), edited by the late Sir Arthur Sullivan. During the preparation of the book, or very shortly before its preparation, Sullivan held the organistship of St. Peter's, South Kensington, of which church Mr. Scholefield was then a curate, hence the appearance of the tune in 'Church Hymns,' a fortuitous circumstance which has been exceedingly rich in soul-uplifting results.

Mr. E. H. Lemare gave during the past month organ recitals at Lowestoft, Yarmouth, Hartlepool, Sheffield (Albert Hall), the Town Halls of Huddersfield and Middlesbrough, and the Cathedrals of Lincoln and Glasgow. The following is a selection from the programmes played with much success by Mr. Lemare on the above occasions:

Toccata in F	...	...	...	...	...
Fugue à la Gigue	...	...	...	...	...
Prelude and Fugue in D major	...	...	...	...	...
Prelude and Fugue in G minor	...	...	...	...	...
Toccata, Adagio and Fugue in C major	...	...	...	...	...
Toccata and Fugue in D minor	...	...	...	...	...
Fantasia in F minor	...	...	...	...	...
Sonatas Nos. 1, 3, and 6	...	...	...	...	...
Marche Nuptiale	...	...	...	...	...
Fugue on the name Bach	...	...	...	...	...
Etude Symphonique	...	...	...	...	...
Pastorale Sonata	...	...	...	...	...

BY ENGLISH COMPOSERS.

Choral Song and Fugue	...	...	...	...	...
Fantasia on the Austrian National Hymn	...	...	...	...	...
Overture in C major	...	...	...	...	...
Spring Song	...	...	...	...	...
Intermezzo in D flat	...	...	...	...	...
Fantasia in E major	...	...	...	...	...
Fantasia Rustique	...	...	...	...	...
Die Frage	...	...	...	...	...
Die Antwort	...	...	...	...	...
Fantasia in F major	...	...	...	...	...
Nocturne	...	...	...	...	...
Canzona	...	...	...	...	...
Concert Fantasia on the Tune Hanover	...	...	...	...	...
Caprice Orientale	...	...	...	...	...
Andantino in D flat	...	...	...	...	...
Pastorale in E	...	...	...	...	...
Berceuse	...	...	...	...	...
Madrigal	...	...	...	...	...
Rhapsody	...	...	...	...	...
Cantique d'Amour	...	...	...	...	...
Fantastic Fugue	...	...	...	...	...
Idyll in E flat	...	...	...	...	...
Organ Symphony in G minor	...	...	...	...	...

The prospectus for the coming season (the fifth) of the Brixton Oratorio Choir includes promised performances of the following works on Sunday afternoons and other occasions in Brixton Church: The Messiah, Creation, Redemption, Stabat Mater (Rossini), Calvary, Daughter of Jairus, Passion (Graun), Psalm 42 and 95 (Mendelssohn), and Hear my Prayer, all to the accompaniment of a full band. The orchestral services are to be continued, these and the oratorios conducted, as heretofore, by Mr. Douglas Redman, organist of the church. We venture to suggest the inclusion of a Bach Church Cantata in the scheme of the Brixton Oratorio Choir and similar organizations.

ORGAN RECITALS.

Mr. T. H. Collinson, Parish Church, Dunbar.—Grand Solemn March, *Smart*.

Dr. Varley Roberts, Christ Church, Blackpool.—Prelude and Fugue in G, *Mendelssohn*.

Mr. H. Matthias Turton, St. Aidan's, Leeds, the first of three recitals illustrating the German, French, and English schools of organ composition.

Mr. G. Stephen Evans, Old Cathedral Church of Llanbadarn Fawr, Aberystwyth.—At Evening, *Dudley Buck*.

Dr. A. B. Plant, St. Mary's, Arbroath.—Melody with Variations on *O filii et filie*, *John E. West*.

Mr. C. H. Moody, Ripon Cathedral.—Solemn March in E flat, *Salomé*.

Mr. Fred. Gostelow, Parish Church, Gorleston.—Barcarolle, *Wolstenholme*.

Mr. Charles H. Gregory, Stepney Green Tabernacle.—Moderato in F, *Gade*.

Mr. R. H. Turner, Parish Church, Portsmouth.—Cantilène, *E. T. Driffild*.

Mr. J. Ena Pearson, Parish Church, Rushen, Isle of Man. Allegretto in B minor, *Guilmant*.

Mr. T. W. H. Veale, St. Luke's, Davos Platz.—Variations on God save the King, *Rinck*.

Mr. George J. Kimmins, Alma Road Congregational Church, Sheerness.—Festal March in C, *J. B. Calkin*.

Mr. W. F. Kingdon, Church of St. Michael and All Angels, Little Ilford.—Offertoire in D flat, *Salomé*.

Mr. David Randell, Parish Church, Lampeter.—Prelude (in the form of a Toccata), *C. V. Stanford*.

Mr. J. Pulein, St. John's, Long Eaton.—The Question and The Answer, *Wolstenholme*.

Mr. W. A. Montgomery, St. Philip and St. James', Ilfracombe.—Andante in D, *Silas*.

Mr. William H. Seymore, Gardens Presbyterian Church, Cape Town.—Voix séraphique, *Maunder*.

Mr. W. H. Speer, St. Peter's, Bexhill-on-Sea.—Allegro moderato, *Samuel Wesley*.

Mr. F. H. Burstall, Parish Church, Great Yarmouth.—Fantasia in E flat major, *Best*.

Mr. Arthur Cregeen, Parish Church, Rushen, Isle of Man.—Postlude on the tune St. Ann's.—*Frost*.

Mr. W. F. G. Steele, Scots Church, Melbourne, Australia.—Pastorale and Berceuse, *Hollins*.

Mr. R. E. Parker, Parish Church, Wilmslow.—Fantasia, *W. S. Hoyte*.

Mr. S. L. Coveney, St. John's Wesleyan Church, Llandudno.—Offertoire pour la Fête de Noël, *Jules Grison*.

Mr. Chastey Hector, St. Michael's, Handsworth.—First Organ Sonata, *Felix Borowski*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool.—Variations on a Sicilian Air, *E. T. Chipp*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Tom Adamson, Inverbrothock Parish Church, N.B.

Mr. Francis Burgess, St. Columb's Church, Lancaster Road, Notting Hill.

Mr. J. W. Coleman, St. Bartholomew's Church, Lavender Hill, Wandsworth.

Mr. J. P. Edwards, The County Asylum, Chester.

Mr. Alfred E. Floyd, Oswestry Parish Church.

Mr. Edward Gilbert, Highfield Church, Southampton.

Mr. W. Lynnwood Farnam (Organist), St. James' Methodist Church, Montreal.

Mr. W. Mallinson, West Church, Ballymena.

Mr. C. H. Moody (Choirmaster), Christ Church, Harrogate.

Mr. F. Oscar Pidduck, Parish Church, Staines.

Mr. A. Theodore Sangar, St. Petrox and St. Barnabas Church, Dartmouth.

LEEDS FESTIVAL NOVELTIES.

SIR ALEXANDER MACKENZIE'S

'THE WITCH'S DAUGHTER.'

Of late years Sir Alexander Mackenzie has given rein to the lighter side of his genius by letting the humour which bubbles up in his conversation creep into his music. In 'The Witch's Daughter' the esteemed musician has given us another example of his power to treat romantic subjects effectively. John Greenleaf Whittier's poem is a pastoral idyll, one that deals in the simplest manner with the cruelty of prejudice, beauty in distress, and sturdy manhood. To ally such a story to complex music would be contrary to its spirit, and consequently Sir Alexander's strains must be listened to in the frame of mind in which the poem is read, that is to say, with a mind open to receive impressions but expecting no subtleties of deep and dark meaning.

The composer deals not with *leit motifs*, but in the thirteenth and fourteenth bars of his short instrumental introduction occurs the phrase :

Ex. 1. (♩ = 56.)



which, while accentuating the vigour of the Harvest dance 'On Esek Harden's oaken floor,' also admirably suggests the temperament of the sturdy farmer whose 'word was law.' This theme is developed in a significant manner after he has won the consent of the witch's daughter, Mabel, to be his wife, and when he presents her to the villagers, adding :

You know what Esek Harden is—
He brooks no wrong to him or his.

This, one of the main subjects of the first chorus—with modifications of the above rhythm, Ex. No. 1—accompanies the narration of the heroine's distress and despair throughout the opening section of the cantata :



The listener, however, has no need to strain his ears to catch hints and explanations from flying themes. The charm of the music lies on its surface, and can be as much enjoyed as a country garden of simple flowers which bloom and shed their perfume in unsophisticated profusion.

The music is chiefly laid out in what may be termed descriptive narrative form. In the first scene the chorus describe the Harvest-home dance, and, be it added, in right merry fashion. A baritone soloist subsequently relates the isolation of Mabel who 'sat apart, as one forbid.' The chorus take up the strain and recount the recent death of her mother, condemned as a witch. The subsequent meditative prayer is set for soprano solo and is developed into an important number, there being interpolated two verses from Whittier's poem 'The Angel of Patience.' After this the chorus and baritone soloist continue the narration until Harden, stung by the injustice of the villagers, turns on them with—

Good neighbours mine !
This passes harmless mirth or jest :
I brook no insult to my guest.

This is also given to a baritone soloist, and the chorus express the awe of the villagers—

But one sly maiden spake aside :
'The little witch is evil-eyed.'

And, with innuendos of her power over Harden and titterings developing into laughter, the chorus dramatically close the first scene.

An Intermezzo in the form of a graceful Nocturne of tranquil charm precedes the second scene. A three-part chorus for female voices depicts Mabel sitting in her lonely home, and tells how her prayer—

Grew to a low, despairing cry
Of utter misery.

The prayer itself is sung by Mabel, a soprano, and is the most pathetic portion of the score. The full chorus announce *pianissimo* the approach of Harden, who, if 'no suitor gay,' certainly knows how to win a maiden's heart. This number should appeal to not a few baritones. Mabel replies at some length, and the lovers express their joy in jubilant strains, in which the chorus join, finally bringing the scene to an imposing conclusion.

The chorus thereupon describe how the lovers went through the fields, and Harden presents his chosen bride to the villagers. There is no tittering this time, but a merry chorus of irresistible rhythm.

To this succeeds a rhythmically vigorous setting of a Corn Song from Whittier's 'Songs of Labour,' wherein the chorus heartily join thus :

più animato, ben marcato.
 Ex. 3. We bet - ter love, we bet - ter love the hard - y gift,

Thereupon succeeds a short female chorus singing—
 And the wind whispered, 'It is well !'

Here the poem ends, but as musical requirements forbid the composer to silence his muse, Mr. Julian Sturgis has supplied the concluding eight lines of the Epilogue :—

Not in the old world's prime
 Was poet's age of gold,
 But wheresoe'er in happy time
 The tale of love is told.
 Strong heart to guard the weak,
 True heart to love the strong,
 There is the golden age we seek,
 And there the crown of song.

These two stanzas are set for soprano and baritone duet and chorus in a manner that happily illustrates the final words 'the crown of song.' The orchestration of the work is by no means the least attractive feature of a cantata that will be looked forward to with interest and to which we wish all success.

DR. WALFORD DAVIES'S 'EVERYMAN.'

That the Morality play calls for musical treatment may perhaps be open to doubt ; but it must be admitted that Dr. H. Walford Davies, the gifted organist of the Temple Church, has written music that invests the ancient mystery with fresh interest. Moreover the grotesqueness which at times incites an involuntary smile while witnessing its presentation on the stage, is replaced by a solemnity that impresses. An atmosphere of exalted dignity indeed pervades Dr. Davies's score, and indicates a depth of conception and power of expression possessed by few. This solemnity is at once apparent in the opening bars of the Prelude :

Ex. 1. *Lento espressivo.* (♩ = 58.)

This Prelude, though of only thirty-two bars, gives the key-note of the entire work. It leads directly into the Prologue—the address to the audience—which with considerable boldness of design is successively and sectionally delivered by bass, contralto, soprano, and tenor soloists. The words of the Deity are set to a five-part chorus, *Largo solenne*, intended to be sung unaccompanied. Beginning *pianissimo*, and working up to a *fortissimo* at the summons of Death, it should prove most impressive. Death having answered and received his commands, the chorus ends as softly as it began.

The next number is a tenor solo sung by Death. Its *tempo* is *Allegro impetuoso*, and the accompaniment, wild and restless, appears to suggest the seeming cruelty and capriciousness of the enemy of mankind. The part of Everyman is written for a bass voice, and the individualities of Death and Everyman are cleverly maintained in the dialogue between the grim summoner and him that is summoned. Everyman's subsequent lament is echoed by the chorus, and the note of true pathos is sounded in the reiteration of the question by the choir *pianissimo* 'Everyman, what wilt thou do?' as though the burning question in his mind found utterance without himself.

The second section begins with the appeal to friendship so brightly and assuringly answered until the purpose of the request is made known. This provides the highly necessary contrast in so serious a subject, and the composer makes good use of his opportunities. The music is vigorous and hearty and the climax dramatic. The scathing words of Riches are also set as a chorus, but the weakness of Everyman's Good Deeds finds appropriate expression in a soprano solo. Knowledge has also a solo part (for contralto), but her song is taken up in echo fashion by a four-part chorus. Everyman's prayer is an expressive number, instinct with the agony of the stricken soul. Good Deeds having grown stronger by Everyman's repentance, they sing a duet of soothing character. Knowledge, Good Deeds, and the chorus join in encouragement, and the scene ends in an effective climax in seven vocal parts.

The third section opens with a repetition of the passage quoted above. This portion is short but impressive, for in it Everyman dies. The work concludes with an Epilogue, a carefully, and it may be added, a lovingly elaborated movement of great musical interest, which brings a composition of high aims and great power to an imposing conclusion.

The National Co-operative Festival Society held its seventeenth annual meeting at the Crystal Palace on August 27. The musical part of the proceedings commenced with the annual choir contests, adjudicated by Dr. E. H. Turpin. The winners of the Plunket Shield for juniors were the Portsea Island Choir, the Gloucester Choir winning the Novello trophy for senior choirs. A concert by the assembled junior choirs, numbering 1,500, and conducted by Mr. C. J. Jeapes, then took place on the Handel Orchestra. In the afternoon an organ recital was given by Mr. Frank Idle, and subsequently a concert by sixty combined choirs (adults), assisted by an orchestra numbering over 150 performers. The programme included a varied selection of choral pieces, notably the chorus 'When His loud voice' (Jephtha) and Gounod's 'By Babylon's Wave.' These were excellently sung under the able direction of Mr. Allen Gill.

Herr Louis Zimmermann, the distinguished Concertmeister and solo violinist of the Amsterdam Orchestra, has been appointed Professor of the violin at the Royal Academy of Music, to fill the vacancy created by the retirement of Mr. Willy Hess.

THREE WELSH COMPOSERS.



MR. D. EMLYN EVANS.
(Photo by Mr. Humphreys,
Carnarvon.)



MR. DAVID JENKINS, MUS. B.
(Photo by Mr. H. H. Davies,
Aberystwyth.)



MR. HARRY EVANS.

It is a fact worth noting that the programmes of the Royal National Eisteddfod held recently at Rhyl, and of the Cardiff Festival held September 21-24, together introduced three choral works of considerable dimensions by Welsh composers. The Welsh musical soul has always showed yearnings to create as well as to execute; but it has to struggle for recognition beyond the borders of the Principality.

Is there a characteristic Welsh modern style, and, if there is not, should it be the aim of budding composers to create one? We venture to say that the answer to both questions is in the negative. We may perceive and welcome a fairly distinctive character in Welsh national song, but in the efforts of Welsh composers in the higher branches of composition the desire seems to be to cultivate a cosmopolitan, if a somewhat conventional style, rather than a special and national one. The late Dr. Joseph Parry had occasional visions—somewhat vague in expression—of a poetical and highly imaginative character which, if they had been controlled by a clearer sense of form, might have earned wide fame for the composer. But even as it was, the peculiarities of Dr. Parry's style exercised considerable influence over young Wales.

We do not say that this influence can be traced in the works recently brought out, for it is clear that all three composers have, for better or for worse, their individual ways and styles. Whether their new works will survive even the average life of a Festival 'success,' or whether they deserve to do so, are questions we do not propose to discuss. It is enough here to give great credit to all three composers for their strenuous endeavours in the interests of their art and the reputation of their nationality. At least they can claim that their achievements have helped to keep open a door to fame through which a genius may some day be encouraged to enter.

The following are brief particulars of the three works and their composers.

CAPTIVITY. An oratorio composed by MR. D. EMLYN EVANS.

The libretto of this work is by Goldsmith. It deals with the captivity and subsequent delivery of the Israelites. The music is composed for three solo voices, chorus, and full orchestra. It has been in Mr. Evans's portfolio for a good many years in an incomplete form, and was not originally designed for Festival use, but rather for the resources of small choral societies. Mr. David Emlyn Evans was born near Newcastle Emlyn, Cardiganshire, on September 21, 1843. He resides in South Wales, and leads a busy life as an adjudicator, conductor, and musical critic.

JOB. An oratorio, the libretto arranged and the music composed by MR. DAVID JENKINS.

This work is built on a large scale. It calls for no fewer than twelve solo voices. Mr. Jenkins, following distinguished modern precedents, is his own librettist. He is the most experienced of living Welsh composers. Many of his works have been brought out at Welsh Festivals, and have also found favour in London and many provincial centres. The Legend of St. David, a dramatic oratorio, and David and Saul, cantata for soli, chorus and orchestra, are two of his best-known works. The new oratorio Job—which, it is only fair to state, was designed before the appearance of Sir Hubert Parry's oratorio on the same subject—exhibits Mr. Jenkins at his best. It is more modern in general style than his previous works. Mr. David Jenkins resides at Aberystwyth. He was born at Trecastell, Brecon, January 1, 1849, and graduated Mus. B. at Cambridge in 1878.

THE VICTORY OF ST. GARMON. A dramatic cantata composed by MR. HARRY EVANS.

The libretto of this work is by Mr. H. Elvet Lewis. It deals with the 'Alleluia' battle supposed to have been fought in the fifth century near Mold, in North Wales. Such a story naturally calls on the whole for vigorous treatment, but the libretto also allows scope for quiet pastoral effects. Mr. Evans's music is highly modern in style and texture, the orchestra being employed very freely to illustrate the text and situations. The composer resides in South Wales. He conducted the choir which won the first prize at the Royal National Eisteddfod, held at Llanelly, in 1903. But he is by no means an uncritical admirer of Eisteddfodau as generally managed: he is inclined to mend or end them.

Mr. David Stephen, of Glasgow (formerly of Dundee), has been appointed Musical Director of the Dunfermline Carnegie Trust. This Trust administers £25,000 per annum, the interest on half-a-million sterling given by Mr. Carnegie to the town to assist 'to bring sweetness and light into the lives of the inhabitants.' Music is to be a prominent feature of the scheme. We hope Mr. Stephen will be happy and successful in his new sphere of work.

The prize of £10 offered by Messrs. Chappell and Co., Ltd., for the best Quick March for a military band—the competition being restricted to musicians of H.M. Regular Army now serving at home and abroad—has been awarded to Musician J. H. Keith of the Scots Guards Band. Messrs. Chappell will publish this March, which they have appropriately named 'The King's Guard.'

Obituary.

LADY THOMPSON.

LADY THOMPSON has not long outlived her distinguished husband, the late Sir Henry Thompson, Bart., the eminent surgeon. She died, we regret to record, at Headley, Surrey, on August 30, aged seventy-nine. As Kate Fanny Loder—born at Bath, August 21, 1826, and the only daughter of George and Fanny Loder—she showed great musical talent at a very tender age. She studied the pianoforte under Henry Field, and from January, 1839 to March, 1844, was a student at the Royal Academy of Music, she being twice elected a King's Scholar (in 1839 and 1841), and holding a professorship of harmony at that Institution. In 1840, at the age of fourteen, Kate Loder appeared at concerts at Bath, and in 1844, at an important concert given by Mrs. Anderson in London, she played two movements of Mendelssohn's G minor Concerto, the composer himself being present on that occasion. 'Little Kate Loder,' recorded the *Musical World*, 'executed the *Adagio* and *Kondo* from Mendelssohn's first Concerto with surprising energy and neatness.' The performers at that concert included Grisi, Mario, Lablache, Staudigl, Sivori, Joachim (then a boy of fifteen), Piatti, and John Pary, while Costa conducted—a veritable galaxy of talent. Miss Loder's first appearance at the Philharmonic Concerts was on March 15, 1847, in Weber's Pianoforte Concerto in E flat, and on March 6, 1854, she played Mendelssohn's Concerto in D minor, this being her last performance in public; but she continued her connection with the Academy after she had retired from the concert platform. On December 16, 1851, she married Sir (then Mr.) Henry Thompson above referred to, who died in the spring of this year.

It may not be generally known that Lady Thompson was at one time (1853) organist of St. Peter's Church, Vere Street, an appointment which doubtless caused her to compose two sets of organ pieces which have been published. According to Messrs. Brown and Stratton's 'British Musical Biography' there must also be placed to her creative credit an opera, (*L'Elisir d'Amore*), an overture, two string quartets, a pianoforte trio, sonatas for pianoforte and violin, solos for violin, &c.

In recent years Lady Thompson was afflicted with paralysis. One who knew her wrote recently of her as 'the beloved centre of her home to children and friends. Her spirit rose superior to bodily ailments.' The writer continues: 'She kept up a lively interest in everything concerning her husband and children and the good of mankind. She worked heartily for the poor, as well as entertaining friends in Wimpole Street; her talent and accomplishments always kept her in touch with musicians, and not only did she give excellent musical parties, but with her large-hearted benevolence Lady Thompson herself gave lessons in music to young students who were too poor to pay fees to ordinary teachers. Altogether Lady Thompson is an example to all who had the privilege of her friendship, of patience, utter unselfishness, and bright endeavour to make the best of trials.' The memory of the just is blessed.

MR. PERCY BETTS.

We regret to record the sudden death at his residence, Temple Chambers, Victoria Embankment, on August 27, of THOMAS PERCIVAL MILBOURNE BETTS, aged fifty-three. 'Percy Betts'—to adopt the name by which he was so well known—had long been a prominent member of the musical press. The genial journalist formerly wrote for the *Figaro*, using the pen-name 'Cherubino,' and for twenty years, in succession to the late Mr. Lincoln, he was music critic on the staff of the *Daily News*, wherein his brightly-written Friday column was always appreciated. He also contributed the weekly article on music in *Truth*, and was the London representative, in regard to music and the drama, of the *Glasgow Herald*, telegraphing nightly to that important newspaper and contributing thereto week by week a column of musical gossip. Furthermore, he contributed to the *Graphic* and was editor of the *Music Trades Review*. With all these irons in the fire it need hardly be said that Percy Betts was not an idle man. A journalist of extraordinary energy and a capital raconteur, he will be remembered withal as a kind-hearted man and true friend.

Reviews.

Sir Edward Elgar. By Robert J. Buckley. Vol. ii. of Living Masters of Music, edited by Rosa Newmarch. [John Lane.]

Mr. Buckley has written the Life of Sir Edward Elgar with all the breezy enthusiasm of a whole-hearted hero-worshipper. The book is more critical than biographical—in the proportion of 52 to 88 pages. The incidents of the distinguished musician's career therein set forth are not much more fully stated than in the Biographical Sketch of Sir Edward that appeared in THE MUSICAL TIMES of October, 1900, the material for which he was kind enough to personally supply. A brief chapter entitled 'Edward Elgar To-day' gives some amusing and interesting personalia, from which we learn that Miss Marie Hall told the author 'how much she owed to Edward Elgar, who took her up when she was nine, and gave her lessons at his home.' Mr. Buckley adds, 'a fact strangely ignored by Miss Hall's biographers': surely not purposely, but because they knew it not. The book, which contains ten illustrations, is skilfully compiled, and as Mr. Buckley, able journalist that he is, has the supreme faculty of being able to interest his readers, he is sure to have a large audience in the perusal of his cleverly written and entertaining pages.

VIOLIN AND PIANOFORTE MUSIC.

Allegretto. For Violin and Pianoforte. By W. Wolstenholme. *A Northern Cradle Song.* For Violin and Pianoforte. By Otto Manns, Jun.

[Novello and Company, Limited.]

Mr. Wolstenholme's *Allegretto* is an engaging little piece. It presents no great difficulty to the player, and is agreeably written for the solo instrument; moreover it possesses happy qualities of lightness and gaiety, associated with skilful and musical resource, which will serve to make the piece both pleasing to the pupil and interesting to the teacher.

A Northern Cradle Song, by Otto Manns, Jun., is a charming melody, deftly and sympathetically harmonized. It has two subjects: the first an *Allegretto* in G minor; the second a Lullaby, principally accompanied on the dominant pedal. Nothing in its way could be more finished than this little solo; it is admirably suited for the violin, viola, or violoncello, and separate arrangements have been published for all these instruments.

PART-SONGS.

Cradle Song. By Arthur Stenz. *Hark! How the birds do sing.* By Herbert W. Wareing. *The Hero's rest.* By Peter Cornelius.

[Novello and Company, Limited.]

Cradle songs, unlike the occupants of cradles, can never grow old, for their associations are too tender and their *raison d'être* must always exist. The example before us is a very pleasing specimen. Each of the two verses starts and ends *pianissimo* with fascinating delicacy, and it would be a very bad baby indeed that refused to be soothed by such dulcet strains. The tenor part is particularly melodious, and is so favoured that if the composer intended the soprano to represent Mamma, the tenor must certainly be Papa; this is evidently apparent.

It is good to meet with a modern madrigal, and Dr. Wareing is to be congratulated on his success in the historic form. He has appropriately gone to the seventeenth century for his text, selecting lines by George Herbert, which happily provide the change from gay to grave for the central section. The opening and closing portions are very bright, their exuberance being accentuated by the section in the relative minor, wherein the poet declares that while man's joys are double those of the animate world, 'so is his trouble.' Although the part-writing is of course contrapuntal in style, it is by no means difficult.

Peter Cornelius's setting of Ludwig Uhland's ballad *Die Vätergruft* cannot be too widely known, and the present edition, with excellent English text, entitled *The Hero's rest*, by the Rev. Canon Gorton, is particularly acceptable. A good sepulchral bass is necessary to do full justice to the solo part, and the chorus (S.T.B.B.) should endeavour to make believe that they are dignified ghosts with pedigrees. These conditions being fulfilled, the singers may feel confident of sending cold shivers down the backs of their listeners.

(Continued on page 657.)

The night now is falling.

October 1, 1904

AN EVENING HYMN.

Words by PAUL ENGLAND.

Composed by MORITZ HAUPTMANN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Larghetto con moto.

SOPRANO. *mf* The night now is fall - ing, soon shall we be sleep - ing; *f* God of the

ALTO. *mf* The night now is fall - ing, soon shall we be sleep - ing; *f* God of the

TENOR. *mf* The night now is fall - ing, soon shall we be sleep - ing; *f* God of the

BASS. *mf* The night now is fall - ing, soon shall we be sleep - ing; *f* God of the

Larghetto con moto. (♩ = 72)

(For practice only.) *mf* *f*

mf low-ly, take us in Thy keep - ing; *p* That thro' the dark hours slum-ber may not

mf low-ly, take us in Thy keep - ing; *p* That thro' the dark hours slum-ber may not

mf low-ly, take us in Thy keep - ing; *p* That thro' the dark hours slum-ber may not

mf low-ly, take us in Thy keep - ing; *p* That thro' the dark hours slum-ber may not

mf *p*

f *dim.* *p* *mf* *rit.*

fail us, Nor ill as - sail, . . nor ill as - sail . . us, no ter - - ror fright

f *dim.* *p* *mf* *rit.*

fail us, Nor ill, nor ill as - sail us, no ter - - ror fright

f *dim.* *p* *mf* *rit.*

fail us, Nor ill, nor ill . . as - sail . . us, no ter - ror fright

f *dim.* *p* *mf* *rit.*

fail us, Nor ill, nor ill . . as - sail us, no ter - ror fright

a tempo. *p*

us, nor ill as - sail . us. If in the night our ghost-ly foe of - fend us,

a tempo. *p*

us, nor ill as - sail us. If in the night our ghost-ly foe of - fend us,

a tempo. *p*

us, nor ill as - sail us. If in the night our ghost-ly foe of - fend us,

a tempo. *p*

us, nor ill as - sail us. If in the night our ghost-ly foe of - fend us,

f *mf* *p*

Lord God Al-might-y, Thy help swift-ly send us! An - gels to guard us,

f *mf* *p*

Lord God Al-might-y, Thy help swift-ly send us! An - gels to guard us,

f *mf* *p*

Lord God Al-might-y, Thy help swift-ly send us! An - gels to guard us,

f *mf* *p*

Lord God Al-might-y, Thy help swift-ly send us! An - gels to guard us,

cres. *p* *mf*

E - vil can-not harm us, Nor fear a - larm, . . nor fear a - larm . . us, but peace . .

cres. *p* *mf*

E - vil can-not harm us, Nor fear, nor fear a - larm us, but peace . .

cres. *p* *mf*

E - vil can-not harm us, Nor fear, nor fear . . a - larm . . us, but

cres. *p* *mf*

E - vil can-not harm us, Nor fear, nor fear . a - larm us, but

rit. *p a tempo.* *p*

shall calm us, Thy peace shall calm us. And when with the morn-ing,

rit. *a tempo.* *p*

shall calm us, Thy peace shall calm us. And when with the morn-ing

rit. *p a tempo.* *p*

peace shall calm us, Thy peace shall calm us. And when with the morn-ing

rit. *p a tempo.* *p*

peace shall calm us, Thy peace shall calm us. And when with the morn-ing

mf *f* *mf*

light and song a - wake us, Lord, in Thy mer-cy, do Thou not for - sake us !

mf *f* *mf*

light and song a - wake us, Lord, in Thy mer-cy, do Thou not for - sake us !

mf *f* *mf*

light and song a - wake us, Lord, in Thy mer-cy, do Thou not for - sake . . us !

mf *f* *mf*

light and song a - wake us, Lord, in Thy mer-cy, do Thou not for - sake us !

So may we of - fer all our best en - dea - vour to Thee, O Lord, . . . to Thee, for

So may we of - fer all our best en - dea - vour to Thee, O Lord, for

So may we of - fer all our best en - dea - vour to Thee, O Lord, . . . for

So may we of - fer all our best en - dea - vour to Thee, O Lord, . . . for

ev - er, to Thee, . . . for ev - er, to Thee, for ev - - - er.

ev - er, to Thee, . . . for ev - er, to Thee, for ev - er.

ev - er, to Thee, for ev - er, to Thee, for ev - - - er.

ev - er, to Thee, for ev - er, to Thee, for ev - - - er.

REVIEWS—(Continued from page 652).

Memoirs of the Royal Artillery Band: its origin, history and progress. By Henry George Farmer. With fourteen illustrations.

[Boosey and Company.]

The author of this interesting book—who is a Bombardier in the band of which he writes—begins the preface thereto with these sentences:

‘A History of British Military Music is much needed.’ So said *The Musical Times* some six or seven years ago; and to-day, when military music and military bands are so much discussed, a work of this kind appears to be urgently called for. This volume, however, makes no pretence whatever to supply the want, but merely claims to be a history of *one* of the famous bands in the service, that of the Royal Artillery. The records of this band date as far back as 1762, when it was formed, and I doubt if there is another band in the army with a continuous history for so long a period. It was the first regimental band to be officially recognised and provided for in the Army Estimates, and may therefore justly claim to be the pioneer band of the British Army, whilst its history may fairly be stated to represent the growth of the military band in this country.

This is very modestly put; but although Mr. Farmer ‘makes no pretence’ to supply a history of British military music, the opening pages of his book give a succinct ‘account of the rise of military music in England,’ and in a manner which shows a considerable amount of original research.

Coming to the main purport of these ‘Memoirs’ we find that the earliest mention of music or of a musician in the Royal Artillery is given in the year 1557, when in a list of the army despatched to St. Quentin, a ‘drumme’ and a ‘phife’ were employed, at one shilling each per diem, for the ‘Trayne of Artillery.’ No drummer or other musicians are shown upon the establishment of the ‘Royal Regiment of Artillery’ when the famous corps was founded on May 26, 1716; but in 1720 His Most Gracious Majesty King George I. ‘was pleased to authorize an alteration in the establishment of the two companies (permanently established at Woolwich), and we find that two drummers, at one shilling each per diem, were attached to each company.’ Thus we get at the foundation of one of the most famous bands in the service—four drummers! Later on, in 1747, a regimental order directs the kettle-drummer ‘to mount the kettledrum carriage every night half-an-hour before the sun sett, and beat till gun firing.’ The Royal Artillery claims to have been the first Regiment in the British Army to employ fifers in addition to drummers, a custom brought from Flanders in the year 1747. Three years earlier a Drum-Major was borne upon the establishment of the Cadet company, the first bearing the name of John Hollingshed. He seems to have been indispensable, as he was recalled from the regiment in Flanders by the following peremptory order:

Woolwich, 16th June, 1747.

To COLONEL BELFORD,

All our Drummers being at present boys, and three of them lately entered [enlisted], the General desires that you will order the Drum-Major to England, as we have nobody here [who] can instruct them to beat.

The modern Military Band hails from Germany, where the military genius and musical leanings of Frederick the Great caused him to take the lead in establishing on a recognised model this important adjunct to the army. A start was made when King Frederick constituted the first band, with two hautboys, two clarinets, two horns, and two bassoons, an ‘establishment’ which long remained the rule not only in Germany but in other European countries.

As stated above the Royal Artillery Band was founded in 1762, and its origin, rise, and progress are most admirably set forth in Mr. Farmer’s pages. The temptation to quote therefrom must be resisted; but as showing the lighter side—also the darker side—of the subject we may refer to the trio of black men who ebonized, as it were, military music a century ago. These musicians of colour played instruments of percussion—the bass drum, cymbals, and “Jingling Johnnie”—as they marched in front of the regiment, ‘performing all sorts of contortions and evolutions whilst playing

their instruments.’ The lack of uniformity in so uniformed an organization as the army is exemplified in an incident at the close of the Crimean war. At the Queen’s Birthday parade held at Varna in 1854, our bands *collectively* played the National Anthem, not only in independent arrangements, but in *different keys*! And this cacophony before the Staff of the allied armies! No wonder those jarring sounds were much commented upon and that the Duke of Cambridge ‘was evidently much impressed’—rather, we should say, very much depressed. One of the Duke’s first orders, when he became Commander-in-Chief, was that ‘God save the Queen’ should always be played in the key of B flat. But even the slow process of War Office reform manifested itself in this attempt at uniformity, as each bandmaster used his own peculiar harmonies, running bass parts, &c., so that while the key (B flat) was adhered to, according to the regulations, when the National Anthem was played by massed bands the harmony was not very harmonious. A regulation harmonized edition for infantry and cavalry is, however, now in use.

In the course of his 200 pages Mr. Farmer furnishes much information on a branch of music that is comparatively little known. If only other members of British military bands were as industrious, researchful, and painstaking as this Bombardier, we should have the nucleus of a complete history of military music in this country. We have nothing but praise for the book.

PIANOFORTE MUSIC.

Faerie Suite. For the Pianoforte. By Bernard Johnson.

[Novello and Company, Limited.]

This *Faerie Suite* furnishes a gay and sparkling set of three pieces for pianoforte solo. No. 1, entitled *Elves*, is a bright and rhythmic movement somewhat reminiscent of the Morris Dance of bygone days; No. 2, *Fays*, is a graceful dance in which the first subject is agreeably contrasted with an episode in valse rhythm; while No. 3, *Goblins*, is a distinctly characteristic movement—indeed, one could almost guess its title from listening to the music. A fair amount of technical skill and deftness of fingering will be required of the performer in order to give these pieces their full effect, but they will well repay the time spent upon their study.

Musical Festivals.

(BY OUR SPECIAL CORRESPONDENTS.)

GLOUCESTER.

THE 181ST MEETING OF THE THREE CHOIRS.

I always think that the old standing of the Three Choirs Festival has an eloquent testimony in an explanatory note that appears in the general programme each year, not only in its bare statement of fact, but in its quaintly precise wording, which in the case of the recent Festival in Gloucester ran thus: ‘Being the One Hundred and Eighty-first Meeting of the Three Choirs of Gloucester, Worcester, and Hereford, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses.’ No wonder that there is local pride in an institution by far the oldest of all existing ones of its kind, and little doubt lest it should be suffered to collapse before adverse criticisms, though these may do good in keeping up the tone of reverence and earnestness that should be associated with a cathedral Festival.

From an artistic point of view, one that chiefly concerns me, such Festivals do good in their respective localities by setting a high standard of performance, especially as regards the familiar classics, which in their turn may be said to contribute indirectly to the excellence of performance of other works, since these can only be more or less adequately rehearsed by leaving ‘The Messiah,’ ‘Elijah,’ and the ‘Hymn of Praise’ to take their chance, as they had to do in the full rehearsals of the present Festival. It is, however, when we turn to the production of new works and the revival of rarely-heard masterpieces, that we can best test the artistic

vitality of a Festival. In this respect Gloucester may be said to have stood the test triumphantly, since no fewer than eight composers were able to introduce new works at the Festival under notice. Even at the opening service on September 4—a distinctly popular function, at which a congregation of nearly 6,000 was present—three novelties were heard. The anthem was by Mr. John E. West, who may well have been invited to contribute on the score of the deserved success of the impressive Festival Anthem he wrote for the corresponding occasion in 1901. 'A Song of Zion,' which he conducted at this year's Festival, is less distinctively church music than its predecessor, for the composer has evidently been inspired by the words of the Hebrew Psalm, 'Arise, O Lord, into Thy resting place' (Psalm 132), to suggest the glitter of Oriental pageantry, and brass and percussion are greatly in evidence. Apart from this touch of exuberance the work has power and dignity, and contains many effective choral climaxes. At the same service a setting of the Magnificat and Nunc dimittis was brought forward by Mr. Ivor Atkins, the Worcester Cathedral organist, who, like Mr. West, had shown his fitness by a previous effort of the kind, having composed a set of Canticles for the Hereford Festival of last year. The later setting is less distinctively Anglican church music and is freer in character, but has dignity as well as emotional expressiveness. It is melodious, too, without being in the least sugary, and there is withal a certain refinement and distinction in the music that makes it eminently suited for church use. The orchestration shows a decided advance, and in the introduction to the Nunc dimittis the muted strings are very charmingly employed. Yet another novelty introduced at this opening service was a series of Symphonic Variations by Mr. J. W. G. Hathaway, entitled *The Chimes*, the subject being a tune which Dr. Hayes invented for the Gloucester chimes, and which one might hear at stated intervals during the Festival week. It is a piece of earnest, dignified music, perhaps rather too uniformly heavily orchestrated, but thoroughly interesting.

The chief novelty of the Festival was, of course, Sir Hubert Parry's important work, 'The Love that casteth out Fear,' or, as it was originally, and, I think, more happily entitled, 'The One Thing that availeth.' Some account of this cantata, or 'Sinfonia Sacra' as the composer styles it, has already appeared in *THE MUSICAL TIMES* (at p. 508 *supra*), so that I am spared the necessity of attempting a detailed description. Sir Hubert Parry has always been conspicuous for his careful choice of subjects of the highest ideality and of literary distinction, and of this the present work is a striking instance. The poem, for so I incline to call it, consists partly of Scriptural extracts, partly of the composer's own verse, which, in its simple dignity of expression, in its free rhythm, and—save for one striking and effective exception—in the absence of jingling rhymes, is perfectly suited to the purpose. The subject, man's inherent frailty, made perfect by the force of Divine Love, is an abstract one, illustrated, however, by examples—Moses, David, and Peter—that supply a concrete element in the work. In both character and form the libretto seems to me an almost ideal one. Its lofty idealism is suited to the spirit of the most idealistic of the arts; its simple, logical argument leading to a momentous conclusion, suggests a fine series of crises, along which one proceeds to a strong and forcible culmination. The music is well thought out, absolutely appropriate in its expression, and as earnest, dignified, and, at the same time, tender, as the subject demands. What to me, at least, seems wanting is a touch of the sensuous beauty of melody and colouring that would give it a greater warmth. Without affecting the unrestrained emotionalism which is natural to composers of Latin or Slavonic races, there is the more reticent and deeply felt emotion typical of the Teutonic temperament, of which Brahms, in his German Requiem, affords so noble an example, and one, too, quite in accord with Sir Hubert Parry's own individuality.

'The Love that casteth out Fear' had the advantage of an admirable performance, perhaps the best which any of its composer's works have met with on their introduction. The principals, Miss Muriel Foster and Mr. Plunket Greene, were in perfect sympathy with their task, and while the chorus sang with power, the effect of the semi-chorus—the 'mystic' choir—stationed in the Choir at the back of the orchestra was most beautiful, the fine acoustics of the

Cathedral lending wonderful charm to the sound. In hardly any other cathedral could such an effect be produced.

Mr. A. Herbert Brewer's oratorio, 'The Holy Innocents,' was of interest, not only in itself, but as affording a measure of the advance made by the composer. It is based on a well-contrived libretto written by Mr. Joseph Bennett, telling the story of the massacre instigated by Herod in dramatic form, save for a brief prologue for the soprano soloist and an epilogue for soprano solo and chorus. The music, while showing the melodic facility which Mr. Brewer has always possessed, furnishes in addition ample evidence of a riper musicianship and maturer feeling. The texture of the music is stronger, the expression more virile, and there is a far greater freedom of style. Representative themes are freely employed, and more consistently than is often the case, and the orchestration is effective and appropriate. The accomplishment shown in the music is great, and if we may look for any further advance it is chiefly in the direction of a greater intensity of expression, a suggestion of the inevitableness that marks a masterpiece in art. As regards the performance, over-anxiety led to a slip on the part of the semi-chorus, but otherwise full justice was done to the work, Madame Albani, Miss Muriel Foster, Messrs. John Coates, Ffrangcon-Davies, and Dalton Baker forming an exceptionally strong cast of soloists.

Mr. Granville Bantock's new work, 'The Time Spirit,' a rhapsody for chorus and orchestra, proved one of the most interesting things in the Festival. Mr. Bantock is an acknowledged master of the orchestra, and by its aid he succeeds in establishing an atmosphere that intensifies the mood of the poem, for which Helen F. Bantock is responsible. There is melodic charm and genuine poetic feeling in this beautiful work, as well as the brilliance of colour which the composer always has at his command. It is exacting music, but not ungrateful to the executant, and under Mr. Bantock's direction an excellent performance was given. In strongly contrasted style was Mr. C. Lee Williams's 'Festival Hymn,' since the composer has here gone back to the old style of a *capella* music, which is peculiarly in keeping with the quaint diction of the seventeenth century poem by Jeremy Taylor. It is a piece of sound and agreeable vocal counterpoint, not without dignity, and bringing out the quality of a large mass of voices very happily.

The last novelty to be reviewed was of lighter calibre, an orchestral fantasia entitled 'Scenes from the Ballet,' by Mr. W. H. Reed, who was one of the first violins in the orchestra. It is tuneful music, exceedingly well constructed and brilliantly orchestrated, if perhaps rather too heavily for a piece of its character. A rather lighter hand might certainly have been advisable, but in the Shire Hall, where the miscellaneous concert took place, delicacy of effect is not easy of attainment.

Sir Charles Stanford's *Te Deum*, written in 1897 in commemoration of the sixty years of Queen Victoria's reign, has not, I think, been heard more than three or four times since its first performance at Leeds. It was therefore well deserving of a revival, for it is a powerful, brilliant, admirably constructed work, 'effective' in the best sense of a word that one often uses with an intent not quite complimentary. Intense feeling may not be perceptible, but the note of jubilation which one has a right to expect in a *Te Deum* is happily caught. The performance, conducted by the composer, was of marked all-round excellence.

Sir Edward Elgar's oratorio 'The Apostles,' given for the first time—and on the first opportunity, be it added—at a Three Choirs Festival, furnished a remarkable proof of the composer's popularity. The congregation was the largest mustered during the week: 2,784, as against 2,324 for 'Elijah' on the opening day, which suggests that many people had reserved themselves for a work the discussion about which has doubtless roused great curiosity. They were rewarded by an exceedingly good performance, the choral portions being exceptionally well done. Madame Albani, Miss Muriel Foster, Messrs. John Coates and Ffrangcon-Davies resumed their original parts; Mr. Dalton Baker took that of St. Peter, and Mr. Plunket Greene gave an intense and dramatic reading of the part of Judas, the great scene of his remorse being made most vivid, and indeed terrible in its impressiveness. Sir Edward Elgar conducted also his new overture 'In the South (Allassio)' at the evening concert, when its tremendous vitality and vigour

made a great effect, and, at a cathedral performance, the orchestral piece comprising the Prelude and Angel's Farewell from 'Gerontius.' Dr. C. H. Lloyd's well-written Organ Concerto in F minor, composed for the Gloucester Festival of 1895, was another of the works by native musicians, the solo part being very brilliantly played by Dr. Sinclair, its original exponent.

Among the other noteworthy things in the programme were the German Requiem of Brahms, Beethoven's Eighth Symphony, and the *Allegretto* and *Finale* from Brahms's First Symphony, the last-named sympathetically played at the opening service, and seeming exactly suited to the occasion, while the 'Parsifal' Prelude formed an even more obviously appropriate introduction to Wednesday morning's performance in the Cathedral, this being, if I am not mistaken, the first occasion on which Mr. Brewer has introduced any of Wagner's music into a Gloucester Festival programme. The programme was indeed both comprehensive and interesting, though the omission of Bach was unfortunate. One of his fine Church Cantatas might surely have found a place in the scheme. For the sake of making the record complete, I may add that, as usual, 'The Messiah,' 'Elijah,' and 'The Hymn of Praise' were given, in addition to a well-arranged Handel selection. To the principal vocalists already mentioned must be added the names of Madame Hilda Wilson, Madame Sobrino, Madame Emily Squire, Mr. William Green, and Mr. Frederic Austin.

Mr. Brewer's share in the work was a heavy one, and his success deserves all the greater measure of praise. He is now a capital all-round conductor, possessing a ready command over his resources and a thorough knowledge of his work. To his advice we may safely attribute in a large measure the excellence of the programme; to his ability and discretion the artistic success and absence of friction that characterised its translation into action. The chorus was one of the strongest I have ever heard at a Three Choirs Festival, and this is the more satisfactory since it was entirely of local origin, being supplied by the Gloucester, Worcester, and Hereford Festival Societies. The band, led by Mr. Burnett, was a thoroughly efficient one, and Dr. Sinclair of Hereford and Mr. Ivor Atkins of Worcester shared between them the duties of organist.

At a meeting of the Stewards of the Festival, Mr. P. Barrett Cooke, the excellent Secretary, announced that the sum of £1,500 was available for the benefit of the Charity.

CARDIFF.

The Cardiff Musical Festival has passed through perilous times, but it would seem that its promoters are not men who are easily beaten, for they persevere in spite of the lukewarmness which is almost worse than opposition, and I fancy there is a chance that this year their efforts may meet with success. The last Festival, it may be remembered, took place only two years ago; but as it then clashed most awkwardly with the neighbouring Festival of Bristol, it was wisely determined to antedate the next meeting—that is, the present one under notice—by a year.

Accordingly 1904 was fixed upon, and the Fourth Cardiff Festival began on Wednesday, September 21, in a manner which augured a successful event. Mendelssohn's 'Hymn of Praise' made a popular opening, and served to show the qualities of the chorus of about 270 voices—a chorus neither very large nor very strong, but having a certain vocal charm and refinement quite distinctive. The tenors were exceptionally good, their tone was velvety and never forced, and their production easy.

At this initial concert the first novelty was introduced, Mr. Edward German conducting a 'Welsh Rhapsody' written for the occasion. It is based on Welsh folk-songs, the beauty of which is universally acknowledged, and the fine thematic material thus provided is employed by Mr. German with almost more than his usual happiness. The charm of the tunes helps to give distinction to the music, and the fancy and ingenuity with which they are woven into an artistic whole shows us the composer in his most agreeable vein. As a striking illustration I would cite the scherzo-like episode based on 'Hunting the Hare' and 'The Bells of Aberdovey,' snatches of which are presented in every

conceivable way, and wrought into the texture of the movement without seeming to be forced into it. The 'March of the Men of Harlech' serves as the subject of a peroration which is more obvious in form, but not the less effective or exciting, and the immediate impression upon an impressionable Welsh audience may be easily imagined, especially when the music was conducted with the energy and vitality which Mr. German possesses.

The 'Samson and Delilah' of Saint-Saëns formed the programme of Wednesday evening's concert, and the main feature of a good all-round performance was Miss Muriel Foster's fine impersonation of the heroine. Her voice proved equal to the great demands made upon its range, colour, and expressive capacity, and she gave the right sense of seductive languor to the strains by which she bewitches Samson—a character represented by Mr. Ben Davies.

The 'Dream of Gerontius,' given on Thursday afternoon, proved once again the popularity of Sir Edward Elgar's work by attracting an audience that crowded the hall to the doors, near which many enthusiasts were content to stand. The chorus had hardly a sufficiently weighty calibre to do full justice to the work, and the semi-chorus was by no means satisfactory; but the principals, Miss Muriel Foster, Messrs. John Coates, Ffrangcon-Davies, and Ivor Foster, formed as good a cast as one could desire, or perhaps attain. At this concert the second of the Festival novelties came to a hearing. This was an orchestral piece entitled 'In the East,' composed by Mr. Arthur Hervey, whose success as a composer at the last Cardiff Festival (1902) has doubtless led to a renewed invitation. Mr. Hervey has given a thoroughly Oriental colour and fanciful charm to his music by the employment of melodies the tonality of which is distinctively Eastern, and has worked them into a most effective piece, varied in colour, and containing many striking climaxes. The orchestration shows many happy touches, which were the more apparent since the composer is, as many composers are not, a capital conductor. The 'Tod und Verklärung' of Richard Strauss was played at this concert.

At the evening concert on Thursday two unfamiliar works were given, separated by Grieg's Pianoforte Concerto, of which a brilliant reading was given by Miss Adela Verne. Massenet's 'Eve' was the first, and the greater part of Schumann's 'Faust' music formed the second of these choral works. 'Eve' made upon me the impression of being purely artificial music, without an atom of real feeling from beginning to end, but simply a search for trumpety effects, in which gong, and harp, and all the paraphernalia of the skilled orchestral writer are brought into play. It is, I am told, nearly thirty years since it was first produced, and I cannot wonder that it has had to wait so long for introduction to this country, but rather I wonder that it has even now found acceptance. Of Schumann's 'Faust' music one occasionally hears the Third Part, but seldom the earlier portions, and, though these are less distinguished, the opportunity of listening to them was not unwelcome—but Schumann's music unfortunately came far too late in the evening for due appreciation. Madame Blauvelt, Mr. Ffrangcon-Davies, Mr. Ben Davies, and Mr. Ivor Foster were among the large cast of soloists.

On Friday morning Verdi's 'Requiem' afforded the chorus an opportunity of distinction, of which they availed themselves to the full, singing most brilliantly. The vocal character of the music, and its emotional feeling, seemed to suit the Cardiff singers admirably, and the result was an exceptionally fine performance, to which the quartet of principals—Miss Agnes Nicholls, Miss Muriel Foster, Messrs. Coates and Ffrangcon-Davies—contributed largely. The 'Requiem' was preceded by the 'Parsifal' Prelude, and followed by Beethoven's Seventh Symphony.

In the evening came one of the chief novelties of the Festival, a setting of Cowper's ballad 'John Gilpin,' for chorus and orchestra, by Dr. Cowen. As one might expect, it is a brilliantly clever *jeu d'esprit*, in which not a point is lost the humour of which can in any way be emphasized by the music. Dr. Cowen's extreme facility in writing for the orchestra has enabled him to make the fullest use of its resources, and he does so in a manner so lavish as to make one wish at times that he had exercised a little more restraint in the application of 'local colour.' The headlong course of the hero is admirably depicted, and the braying of the ass that started Gilpin's steed on its homeward journey is

humorously realistic, while after the breathless ride the breadth of the last verse, 'Now let us sing, long live the King,' is grateful, and forms an admirable *Coda*. The humour is not by any means confined to the orchestra, but extends to the voice parts, which are highly suggestive, without being unvoiced, as was shown by the spirit with which they were sung at the very successful debut of the work, which should follow the example of its hero in making a speedy progress through the country. At this same concert the whole of the Third Act of 'Lohengrin' was given, the fine singing of the love duet by Miss Agnes Nicholls and Mr. Ben Davies being a feature deserving mention, as was their performance of the closing scene from Act I. of 'Die Walküre.'

At Saturday afternoon's concert a new cantata by a young composer of the district, Mr. Harry Evans, entitled 'The Victory of St. Garmon,' was brought to a hearing. If it be the function of a provincial Festival to encourage budding composers by giving them a chance of a hearing, the commission given to Mr. Evans must be held to be justified, though one cannot go so far as to allow that on its absolute merits the cantata was quite worthy of the occasion. What can be said of it is that, as the first important work of a young and, as I am told, self-taught musician, it shows abundant promise. The faults of the music—its crudity and roughness—are the obvious effects of inexperience; its great merit is that it gives abundant evidence of high ideal and strenuous purpose. One feels convinced that the composer has something to say, there are gleams of originality, and even distinction, that appear from time to time in the work, and what is chiefly wanting is the technical equipment that will enable him to fully express himself instead of groping after a correct expression. Thus the themes have often an undoubted character of their own, but they are awkwardly phrased, and do not fit the correct declamation of the words; and again, while there are many happy touches of orchestral colour, they are patchy in effect, and the composer resembles a painter who uses a great number of tints, often well chosen, but has not achieved the art of colouring, and cannot, therefore, secure an harmonious whole.

I ought perhaps to mention, though some description of the cantata has already appeared in THE MUSICAL TIMES, that the libretto, by Mr. H. Elvet Lewis, deals with the so-called Alleluia battle, fought in the fifth century between the invading Picts and a smaller force of natives, led by St. Garmon, whose device of making his men rush out of ambush with the cry 'Alleluia!' so intimidated the enemy that they fled in a panic. The story is effectively told in simple flowing verse, lending itself well to musical treatment. The chorus are the narrators, but St. Garmon's prayer on the eve of the battle is given to a baritone soloist, and was sung on this occasion by Mr. Ffrangcon-Davies with fitting earnestness. The reception of the cantata was most enthusiastic, and should be taken by the composer as an encouragement to fulfil the promise which his first effort undoubtedly displays.

There was at this concert a very interesting revival of Felicien David's Symphonic Ode 'The Desert,' which is more read of than heard in these days, yet deserves resuscitation. The choral writing is not very interesting, but how difficult it seems to give character to music for a male-voice choir! The two tenor songs, on the other hand, conjure up something like an atmosphere, and the dance music is quaint and refined. With Mr. Coates as soloist, and Miss Henrietta Cowen's clear elocution in the part of reciter, a very pleasant impression was made by the work. As a pendant to it we had the charming overture and incidental music to 'A Midsummer Night's Dream,' in which Mendelssohn's genius is at its highest level. The portions of the play for which 'melodram' is written were most effectively recited by Miss Cowen, and 'Ye spotted snakes' was prettily sung by Madame Drinkwater and Miss Sambrook. Miss Adela Verne's brilliant performance of the solo part in Liszt's Hungarian Fantasia for Pianoforte and Orchestra was the remaining feature of a very interesting programme. The Festival was brought to an end by a performance of 'Elijah,' in which Miss Ada Crossley made her only appearance during the Festival.

On the whole, I think that the Cardiff Festival of 1904 marks an advance. The programme was of

varied and well-sustained interest, the performances under Dr. Cowen's painstaking direction, reached a high level of efficiency, and the chorus, trained by Madame Clara Novello Davies, Mr. T. E. Aylward, and Mr. J. E. Deacon displayed good material and abundant enthusiasm, though in point of weight, especially in the bass section, and in power of sustaining the pitch, it is still capable of improvement. The mention of pitch reminds me that the vocalists were often obviously embarrassed by the high pitch, which is still retained at Cardiff, and it may be suggested that one of the greatest improvements that can be effected is to adopt the now almost universal 'diapason normal' before another Festival comes round. Public interest in the event seems to be greater than it used to be at Cardiff, and I am glad to learn that at last there is a prospect of expenses being covered by receipts. The organization was excellent, and the smoothness with which all the arrangements worked reflects much credit on the hard-working committee.

THE ROYAL NATIONAL EISTEDDFOD.

This great Welsh gathering took place at Rhyl on September 6, 7, 8 and 9. It presented all the usual features, a heterogeneous programme, large first-prizes in the choral classes, great crowds at the chief musical events, occasional excitement, and throughout evidences of strong national feeling. The musical results exhibited were often remarkably good, but on the whole it cannot be said that they showed any advance on the previous year's excellent record at Llanelly. In one respect at least the good example of Llanelly in setting as part of the tests in the chief choral class a whole section of an oratorio instead of a chorus or two was not followed. It is, however, very much to the credit of the management that they brought forward two new and elaborate compositions by Welsh composers, but it is to be regretted that this encouragement to native art was not combined with the presentation of some masterpiece by a modern composer. It is true that Gounod's 'Redemption' was given, but a great deal has happened since that work was written.

Six choirs had entered for the Small Mixed-Voice Choir section, but only three appeared. The performance of the Nantlle Vale Choir, under Mr. T. T. Powell, roused the enthusiasm of the audience and gained for the singers the first prize. An audience of ten thousand persons assembled on the occasion of the contest for the chief choral prize of £200. It is not a little remarkable that of the four choirs, of between 150 and 175 voices each that appeared in this class, only one was Welsh. The test-pieces were the choruses 'How dark, O Lord, are Thy decrees' (Handel) and 'Come with torches' (Mendelssohn) (how often during the last thirty years has this chorus done duty as a test-piece!), and the unaccompanied part-song 'Sleep, my beloved' (J. H. Roberts). The result was a victory for one of the English choirs, the North Staffordshire District Choral Society, under Mr. J. Whewall, who thus for the third time led his forces to triumph. The Welsh Choir (the Mid-Rhondda United Choir), under Mr. Ted Hughes, sang remarkably well and was awarded a second place, but no prize. The other choirs were the Hanley and District Choral Society, under Mr. James Garner, and the West Lancashire Choral Society, under Mr. H. Bemey. It is to the credit of the audience, with all its natural sympathy for compatriots and natural disappointment at defeat, that the verdict was accepted as just.

The Male-Voice Choir contest also drew a large audience. Seven choirs sang, one coming from the Isle of Man. There were three Welsh and three English choirs. Two choirs stood out from the rest—the famous Manchester Orpheus Society, under Mr. Nesbitt, and the Cardiff Choir, under Mr. Roderick Williams. The first place was won by the Cardiff men after a remarkably fine contest. The test-pieces were 'The Son of God' (Jenkins), and 'The King of Worlds' (A. Dard-Janin). The result, of course, gave great satisfaction to the Welsh folk.

In the Ladies' Choir section there was some highly-refined singing. Four choirs appeared, and the first place was divided between the Llanbradach Choir and the Manx Choir. The test-pieces were 'The Spanish Gipsy Girl' (Lassen),

'Sweet balmy days of Spring' (Mackenzie), and 'Gentle bird' (D. Emlyn Evans).

The orchestral section attracted only two bands, the Rhondda Society, conducted by Mr. Percy Smith, and the Wrexham Society, conducted by Mr. W. S. Stephenson. The test-piece was Cherubini's Overture, 'Anacreon.' All the performers had to be amateurs. The Rhondda Band won the £25 prize. The members of this band are mostly colliers. If the National Eisteddfod exists to lead and not merely to meekly follow a stream that leads nowhere, it should subsidize every band that has the spirit to attend such a competition. Can it be claimed that the offer year by year of a £200 money prize to one choral organization has done very much for musical progress in Wales? The same sum spent every year in encouraging orchestral organizations in Wales would surely accomplish more for the art and the nation.

The solo-singing competitions brought forward the usual large number of singers. The successful competitors were: soprano, Miss Jennie Ellis; contralto, Miss Lily Fairley; tenor, Mr. David Ellis; baritone, Mr. Geo. A. Llewellyn and Mr. Tom Lewis; and bass, Mr. Robert Hughes. The Royal Oakley Band gained the chief prize in the brass band section. The adjudicators were Dr. Cummings, Mr. David Jenkins, Mr. Emlyn Evans, and Mr. C. Francis Lloyd.

Two new works by Welsh composers were produced at the evening concert: 'Job,' an oratorio, by Mr. David Jenkins, and 'Captivity,' an oratorio, by Mr. Emlyn Evans. Both composers are musicians of considerable experience, and Mr. Jenkins in particular has for many years given much of his time to composition. His new work is the ripest exemplification of his style. He is at his best in choral writing, but in the new oratorio he also shows freedom in the use of the orchestra, and generally his music is fluent, appropriate, and expressive. Mr. Emlyn Evans's work was received by the large audience with considerable enthusiasm. The choruses are the strongest point of the writing. The oratorio is designed for use by societies that cannot command extensive resources. No doubt it will be popular in Wales if it does not find its way to a larger circle. On page 651 will be found some particulars of both the above composers and their new works. Gounod's 'Redemption' was also performed at one of the concerts.

The Eisteddfod was considered a success. But whether the institution accomplishes the theory of its purpose, whether it guides, directs, and initiates as it might, are moot points.

The National Eisteddfod of 1905 will be held at Carnarvon.

AN OLD-TIME COSTUME CONCERT.

Costume concerts are not customary nowadays, but an eighteenth-century instance of a benefit concert of a somewhat novel character—the performers being 'dressed up'—is to be found in an advertisement in the *Daily Journal* of February 25, 1732. It reads thus:—

At the desire of some Foreign Ministers.

For the benefit of Mr. Angel and Mr. Cook.

At the Theatre-Royal in Lincoln's-Inn-Fields, this present Friday, being the 25th of February, will be perform'd

A Concert of VOCAL and INSTRUMENTAL MUSIC

By the Best Hands.

In the manner as it was perform'd at Dresden, by the King of Poland's command.

The Performers are to be in the Character as follows:—The Harpsichord by Colombine, Violoncello by Harlequin, Basson by Scaramouch, Double Bass by Pierot, Singing by Diana and an Indian King, Violins by a Spaniard, a Roman, an Hungarian, a Persian, a Turk, a Polander, an Arabian, a Muscovite: the Tenor by a Highlander, the German Flute by a Satyr, French Horns by Forresters, two Shepherds Hautboys, and others.

The Concert of Performers will consist of between 40 and 50 of the best Hands.

Places will be kept on the Stage for Gentlemen and Ladies performers, who are willing to play between the Acts, in proper Habits as they please.

PROMENADE CONCERTS.

The novelties that have been performed at these concerts include a new suite entitled 'Halloween' by Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, and produced on August 27. This clever work, based on a theme that would naturally and strongly appeal to the imaginative temperament of a Scotsman, testifies to Mr. Macpherson's ripe musicianship, his extensive knowledge of the orchestra and his earnestness of purpose. Of its various sections the fifth, a Romance, is a specially attractive movement, containing some effective and significant writing, and the sixth and last number is brilliantly scored. The composer was very heartily cheered by a large audience at the close of a capital performance.

The concert on September 3 was distinguished by the first performance in London of Dr. Cowen's two charming pieces for small orchestra, respectively entitled 'Childhood' and 'Girlhood.' They are only trifles, but they are most delicately scored for small orchestra (without trumpets, trombone or drums), and their daintiness and purity, in these stressful days, are simply delightful.

A work of serious design was introduced on September 6, a Symphony in A (Op. 23) by M. Paul Juon, a Russian composer, born in 1872. This composition is in the orthodox form and laid out on a large scale, but the movements, with the exception of an attractive Scherzo of romantic character, appeared to be over-developed, and the earnestness of the composer was more apparent than his power to express himself effectively. Another novelty to Londoners was a Pianoforte Concerto in G minor (Op. 7) by M. Edward Schitt, also of Russian nationality. The concerto consists of three terse and well-knit movements, of which the second possesses considerable charm and the third has a principal theme of strong, rhythmic character which is most brilliantly treated. Mr. Carl Weber was the soloist, and his playing well merited his double recall to the platform. Mention is also due of the first performance in England of two songs entitled 'Slumber Song' and 'The Sleigh of Life,' by Mr. Eugen D'Albert. The former is a gentle ditty after the style of Adolf Jensen, but the latter is a spirited composition possessing strong character. They were both admirably rendered by Mrs. Henry J. Wood.

A Serenade for Flute and Strings (Op. 82), by Theodore Gouvy, was heard for the first time in this country on September 8. It proved to be a most attractive work and the flute part was played to perfection by Mr. Fransella.

Mr. Cyril Scott is so gifted a young writer that much interest attached to the production on September 10 of a Rhapsody for Orchestra (Op. 31) from his pen. He desires his work to be listened to as 'dramatic music without a drama,' albeit it is manifest that the composition was inspired by distinct ideas if not laid out on a clearly defined programme. If the work lacks repose and contrast, it is clear the composer has something to say, and thus the attention is held if at times somewhat unwillingly.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Festival Choral Society has announced Berlioz's Faust, Elgar's Dream of Gerontius and Caractacus, Horatio Parker's Hora Novissima, and a new cantata, King Conor, by Mr. Joseph H. Adams, a Birmingham composer, in addition to a revival of Beethoven's Choral Symphony. Dr. Sinclair will as heretofore conduct. The City Choral Society promise Elijah, Coleridge-Taylor's Hiawatha, Elgar's Dream of Gerontius, and a selection from Bach's B minor Mass. Mr. F. W. Beard retains the office of conductor.

The Societies that minister to the Saturday evening audiences in the Town Hall are issuing strong programmes. The Midland Musical Society (conductor, Mr. A. J. Cotton) intend to give Coleridge-Taylor's Hiawatha (Parts I. and II.), Haydn's Creation in like proportion, Elgar's Lux Christi, a work by Mendelssohn, and the annual performance (on Good Friday) of Gounod's Redemption. The Choral and Orchestral Association, directed by Mr. Joseph H. Adams,

will perform Barnett's *Paradise* and the *Peri*. *Elijah*, *The Messiah*, and an operatic night complete the scheme.

The season was announced to begin on September 24 with a performance of *Judas Maccabeus*, to be given by the Choral Union under the conductorship of Mr. Thomas Facer. Other works to be performed by this Society are Sullivan's *Golden Legend*, Handel's *The Messiah*, and Elgar's *Coronation Ode*.

The Halford Concerts Society's Scheme is very important, but cannot be quoted at length. The nine Symphonies of Beethoven are to be given in their numerical order, and there is to be a Strauss Concert, conducted by the composer in person. Mr. George Halford is the musical director.

Other serial concerts include those of the Messrs. Harrison, with the Queen's Hall Orchestra, Mr. Max Mossel's drawing-room concerts, and a new series of Broadwood concerts, at which the Queen's Hall Wind Quintet and the Moscow Trio are to appear.

The annual Festival of the Sunday School Union began in the Town Hall on September 15, and was continued for a week. A cantata, by Mr. W. J. Hancock, entitled *The Golden Key*, was sung by a choir of 550 voices, conducted by Mr. Thomas Facer, and solos were given by Miss Marguerite Gell, Mr. Samuel Fenn, and Mr. Sheldon. Mr. C. W. Perkins, the city organist, presided at the organ.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Most of the musical societies have arranged their winter's work, and I am enabled to give a fairly complete forecast of the season. The past two seasons having been so successful, the management of the Choral and Orchestral Union announce an extended season of fifteen weeks. During that period twelve orchestral and four choral concerts will be given, and in addition the usual 'popular' choral and orchestral concerts. The Scottish Orchestra will again be led by Mr. Henri Verbrugghen, with Dr. Cowen as conductor-in-chief, the other conductors being Herr Fritz Steinbach, conductor of the famous Meiningen Orchestra, Mr. Edouard Colonne, and Mr. George Henschel. Under Mr. Joseph Bradley's baton the Choral Union will give a first performance in Scotland of Elgar's *The Apostles*, a repetition of *The Dream of Gerontius*—so well sung last year—in addition to *Elijah* and *The Messiah*.

The Pollokshields Philharmonic Society, still enthusiastic under Mr. John Cullen's direction, has in hand Sullivan's *Golden Legend*, which will be given in conjunction with the Scottish Orchestra. In order to stimulate interest in choral singing this enterprising Society has inaugurated a choir competition which is likely to prove successful. The St. Mungo Choir, under Mr. Golan E. Hoole, begins its second session with Parts I. and II. of Coleridge-Taylor's *Hiawatha* and Mascagni's *Cavalleria Rusticana*.

As usual with the choirs connected with religious bodies Handel finds favour, *Acis* and *Galatea* and *The Messiah* being the winter's programme of the Young Men's Christian Association Choir (Mr. R. L. Reid, conductor), while *Samson* is to be given by the Sunday School Union Choir (Mr. A. Steven, conductor).

Of societies beyond the city bounds the following arrangements are announced:—Coatbridge Choral Union, *The Messiah* and Cowen's *Rose Maiden*; Clydebank Choral Union, Macfarren's *May-Day* and *Elijah*; Vale of Leven Choral Union, Gade's *Erl-King's Daughter* and *Samson*—all three societies being under Mr. W. J. Clapperton's direction. Dumbarton Choral Union (Mr. E. C. Owston, conductor) announces Mendelssohn's *St. Paul*; Ayr Choral Union (Mr. Hugh McNabb, conductor), *The Messiah*, *Elijah*, and *The Abbot's Bell*, the last-named a new work by Mr. David Stephen; Hamilton Choral Union (Mr. T. S. Drummond, conductor), *Samson*.

Mr. Herbert Walton's organ recitals at the Cathedral this autumn have been very largely attended. Associated with the Cathedral organist were such distinguished executants as Dr. Peace, Mr. E. H. Lemare, and Mr. Tertius Noble. Mr. Lemare's magnificent playing on September 12 was listened to by an audience of over 1,300 persons.

Mr. David Stephen's appointment as Musical Director to the Carnegie Trust, and his consequent removal to Dunfermline, is a distinct loss to the art of music in Glasgow. The duties of the new post have not yet been defined, but whatever they may be, they will be excellently performed by a musician of Mr. Stephen's experience and attainments.

We regret to have to record the death of Mr. W. G. Martin, for twenty-five years organist and choirmaster of St. Mary's Episcopal Church. Mr. Martin, who was trained under Dr. Armes at Durham Cathedral, was an excellent church musician, and was held in the highest esteem by his professional brethren.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The forthcoming season promises to be of exceptional interest. The premier Society has announced performances of Berlioz's *Faust*, Handel's *Judas Maccabeus*, and Goring Thomas's *The Swan* and the *Skylark*, while further interest is centering in the promised performance of César Franck's *Beatitudes* for the first time in Liverpool. Dr. Cowen will again conduct the orchestra, Mr. H. A. Branscombe continues to be chorusmaster, and Mr. G. Broadbent remains as secretary of an organization to which he has rendered yeoman service for many years.

The Orchestral Society, formerly under the baton of the late Alfred Rodewald, will be conducted by Mr. Granville Bantock. At the first of the eight concerts Sir Edward Elgar will direct the first performance in Liverpool of his *Overture In the South*. Herr Sibelius will come from Finland to direct the performance of his *Symphony No. 1*, in E minor, on March 18 next, this being the first performance of the work in England.

Amongst the various concerts to be given in the Philharmonic Hall are three by the Welsh Choral Society and two or three by the Wesleyan Choral Union. Mr. Vasco Akeroyd again promises interesting programmes as coming from the Societa Armonica, and Mr. Schiever will give Chamber Concerts. The forecasts of other Societies must be deferred till their arrangements have been completed.

MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Before the end of this month (October) the musical season here will be in full swing. The forty-seventh season of the Hallé Concerts opens on October 20 and continues, on succeeding Thursday evenings, till the third or fourth week in March, 1905, almost without intermission. Detailed programmes of the separate concerts are not as yet published, but some of the more important works to be given in the course of the season figure in the prospectus. The purely orchestral include Beethoven's Symphonies 1, 3, 4, 6, and third *Leonora Overture*; a Symphony (not specified) by Mozart; Schubert's *Symphony in C*; Berlioz's *Symphonie Fantastique*; Dvorák's *New World Symphony*, *Otello Overture*, and *Violoncello Concerto* (soloist, Professor Hugo Becker); Brahms's third *Symphony*; Tchaikovsky's *Pathétique*; Smetana's '*Aus Böhmen's Hain und Flur*'; Strauss's *Tod und Verklärung*; and Elgar's *In the South*. The chief choral works are Beethoven's *Fidelio*; Brahms's *Rhapsodie* for contralto solo and male-voice chorus, and *German Requiem*; a *Motet* by Bach; Wagner's *Holy Supper of the Apostles*; Elgar's *Gerontius* and *The Apostles*; and of course *The Messiah* and *Elijah*. It is gratifying to note among the instrumental soloists—engaged with Dr. Richter's approval—two former pupils of the Royal Manchester College of Music, Mr. Isaacs (pianoforte) and Mr. Catterall (violin).

Next in importance to the Hallé Concerts among the musical institutions of Manchester are the Brodsky Quartet Concerts, which will again be held in the Midland Hall on Wednesday evenings, Oct. 19, Nov. 30, Jan. 18, Feb. 15, March 15, and April 5. As all the proceeds of these excellent concerts go to the Students' Sustentation Fund at the Royal Manchester College of Music, they deserve to be well supported.

The Gentlemen's Concerts—the oldest concert institution in Manchester and in England, dating back a century and a half—begin with an orchestral concert, conducted by Dr. Richter; at the second concert, on November 9, Miss Muriel Foster gives a vocal recital; the third is again orchestral (soloist, Mr. Santley); and the fourth takes the form of a violin and vocal recital by Messrs. Kreisler and Pedro de Zulueta. It is expected that Lady Hallé and Miss Olga Néruda will appear at one of the concerts after the New Year.

Mr. Brand Lane's Saturday Concerts with the Philharmonic Choir, of which he is conductor, consist of two oratorio and five miscellaneous evenings. Among the special attractions is the engagement of Florizel von Reuter to play the violin and to conduct one of his own orchestral compositions.

The Ladies' Concerts at the Midland Hall, managed by Messrs. Broadwood, will be resumed on October 4.

The Southport Orchestral Society, the orchestra of which, largely consisting of amateurs, does excellent work under Mr. R. H. Aldridge, announces three concerts.

It is a pity that the Blackpool Festival—one of the most flourishing of recently-established competition meetings in the North—this year coincides in date with the Leeds Festival.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle and Gateshead Choral Union exhibit in their prospectus for the coming season a continuance of their two-fold policy of progressiveness and support of British composers. Elgar's *Apostles* and Mackenzie's *Dream of Jubal* are to be given in conjunction with the Hallé Orchestra; and, under the auspices of the Choral Union, the Scottish Orchestra will give a concert, at which Cowen's *Indian Rhapsody* and Elgar's new *Overture*. In the South will be two of the works performed.

The Amateur Vocal Society announce a performance of *Elijah*; the Postal Telegraph Society will give Handel's *Judas Maccabæus* and Barnett's *Building of the Ship*; the Philharmonic Society promises Smart's *The Bride of Dunkerron*, a portion of Gounod's *Redemption*, and Sullivan's *The Martyr of Antioch*; while the College of Science Choral Society will undertake Mendelssohn's *Loreley*.

Mendelssohn's *St. Paul* will be performed for the first time in its complete form in Middlesbrough by the Musical Union. Another concert will include string quartets by Professor Kruse and his colleagues and an English version of Schubert's *Gott im Ungewitter*, which it is thought has not been previously heard in England. At the third concert Stanford's *Elegiac Ode* will be sung.

The Sunderland Philharmonic Society is again in the unfortunate predicament of being compelled to suspend its activity temporarily, on account of the lack of a suitable hall. The last season produced a heavy deficit in the accounts of the South Shields Choral Society, but thanks to the generosity of the president, Mr. William Black, J.P., they are able to enter into the work of a new session with a financially 'clean slate,' and announce performances of Goring Thomas's *The Swan* and the *Skylark*, Brahms's *Song of Destiny*, in addition to *The Messiah* and *Elijah*. Berlioz's *Faust* is promised by the Bishop Auckland Musical Society. Gateshead Vocal Society will produce a quasi-novelty in this district with Handel's *Jephtha* and C. H. Lloyd's *Hero and Leander*. Tynemouth Amateur Vocal Society announce Bridge's *The Incheape Rock*, Hiller's *Song of Victory*, and Gounod's *Faust*, and the Blyth Philharmonic Society propose to give Coleridge-Taylor's *Hiawatha's Wedding Feast*, *The Messiah*, in addition to another work yet to be chosen.

On September 10 the first of a promised annual series of choral contests was inaugurated, at which male and mixed-voice choirs contested, curiously enough, for the same prize. The Consett and District Choir (mixed) were allotted the chief award, the Newcastle Glee and Madrigal Society (Male) the second, and the Darlington Male-Voice Choir the third prize.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In the approaching season music in Nottingham will be well sustained by the Sacred Harmonic Society, which has already commenced its rehearsals under Mr. Allen Gill. The works to be performed in addition to *The Messiah* are *Elijah*, *The Bride of Dunkerron* (Smart), *Blest Pair of Sirens* (Parry), and *The Dream of Gerontius* (Elgar). Under the same conductorship two orchestral concerts are announced, the programmes to contain *Overture Youth* (Hervey), *Symphony Irish* (Stanford), *Overture Di Ballo* (Sullivan), *Symphony No. 5* (Tchaikovsky).

West Bridgeford, a large suburb of Nottingham, has a Choral Society of its own, which is devoting its energies to a performance of Sullivan's *Martyr of Antioch*.

Dr. Richter is announced to give a concert, when Miss Cantelo, who has worthily upheld chamber music here, will be heard as soloist in a pianoforte concerto. Mr. Arthur Richards announces an orchestral concert in December, at which Mendelssohn's *Pianoforte Concerto in G minor* (soloist, Miss Hogg) and a *Symphony* (Haydn) will be given; and at a later date Mr. Richards promises to introduce Bach's *Triple Concerto for Three Pianofortes*, quite a novelty in this city.

At Boston, *Elijah*, and at Mansfield, *Judas Maccabæus* are being rehearsed, while at Leicester *The Redemption* is announced for the November concert, with Barnett's *Ancient Mariner* and Coleridge-Taylor's *Wedding Feast* for a later date.

The Stapleford Choral Society are rehearsing Hatton's *Robin Hood* for their first concert, with Gaul's *Holy City* and Nichol's *Holy Grail* to follow.

The Midland Convention of Choirmasters, held in Nottingham on September 15, 16, and 17, attracted considerable attention, and was productive of some very useful lectures. On the opening day Dr. Madeley Richardson spoke on the 'Training of the Boy's Voice,' Mr. Edward Iles gave a very practical 'Talk on the Art of Singing,' and Dr. Buck, of Harrow, devoted his allotted time to 'Music in Secondary Schools.' On the second day the audience were invited to give their attention to 'Some Psychological Points arising in a Music Lesson,' whilst Mrs. Curwen gave a paper on 'Educational Principles applied to Piano Teaching.' Dr. Dunstan, Mr. Herbert Newbold, and Mr. Venables also contributed papers of considerable interest.

The last day was devoted to subjects dealing with music as an element of the Education Departments. The whole Convention was brought to a close by Dr. Henry Watson, whose paper on 'Music and Musical Instruments of Shakespeare's Day' was the only purely literary lecture of the meeting.

On September 18, at the Harvest Festival at the Wesley Chapel, Broad Street, a successful performance was given of Gaul's *Holy City*. Dr. G. J. Bennett, of Lincoln Cathedral, opened the new three-manual organ at the Mansfield Road Presbyterian Church on September 22. The organ has been built by Mr. Andrews, of Bradford, to a specification of Mr. A. C. Walker's, the organist of the church.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Prospects for the forthcoming musical season are very bright. The various Societies are showing commendable enterprise in their choice of works. Several which appear in the subjoined forecast will be heard in the city for the first time.

The Sheffield Musical Union (conductor, Dr. Coward) propose to repeat its London success in Beethoven's *Mass in D*: the work is in full rehearsal. The *Messiah* in December and Coleridge-Taylor's *Hiawatha* in March, together with a visit to Leeds, complete the sum of the Union's activities for the season.

The Sheffield Amateur Musical Society (conducted by Mr. Henry J. Wood and Mr. J. A. Rodgers) announce Brahms's *Requiem*, Wagner's *Kaisermarsch*, and other works. The newly-appointed conductor, Mr. Wood, will

direct the concert and attend some prior rehearsals. The remaining rehearsals and the Spring Concert will be directed by the assistant conductor.

The Sheffield Choral Union (conducted by Mr. J. Duffell) is preparing Beethoven's Ruins of Athens, Mendelssohn's Hymn of Praise, and Mr. Duffell's new choral ballad Hohenlinden, and, for succeeding concerts, The Messiah and Bach's St. Matthew Passion.

The Heeley Musical Union (conductor, Mr. M. Tomlinson) announces St. Paul, Acis and Galatea, and Blest Pair of Sirens. As this is quite a young Society, it is well-advised in feeling its way by taking up standard works for study. The same remark can be applied to the Burngreave Choral Society (conductor, Mr. H. C. Jackson), which will perform The Creation, The Messiah, and St. Paul.

The Penistone Choral Society (under the direction of Mr. Joseph Cooper) is, after a strenuous career, now fairly established, and will this season give three concerts, at which Acis and Galatea, The Messiah, and The Hymn of Praise will be performed.

The Rotherham Choral Society (under Mr. T. Brameld's conductorship) is as enterprising as it is prosperous. The choice of Brahms's German Requiem for the first concert is a commendable one.

The Barnsley St. Cecilia Society (conductor, Dr. Coward) is rehearsing Coleridge-Taylor's Meg Blane and Mendelssohn's 13th Psalm for the winter concert, and The Hymn of Praise will be given in March next.

The Brincliffe Musical Society, the largest of the local orchestral organizations, promises for the first concert in December a programme exclusively made up of Mr. Edward German's compositions. It is expected that the composer will conduct.

The Sheffield Chamber Music Society, following a successful opening season, will give a second series of seven concerts, at which the Kruse Quartet, the Moscow Trio, and other combinations will perform.

Mr. A. S. Burrows has been appointed conductor of the Sheffield Male Glee and Madrigal Society in succession to Mr. J. A. Rodgers.

A musical Festival was held in the Harrogate Kursaal on August 18 and 19. In the afternoon of each day miscellaneous concerts were given, a noticeable feature being the appearance of Miss Adela Verne as solo pianist on the second day. On the evening of the 18th Mendelssohn's Hymn of Praise was performed, and on that of the 19th Sullivan's Golden Legend. The choir numbered 200 voices, consisting chiefly of the Harrogate Choral Society, assisted by picked voices from Bradford and York, their singing on the whole being admirable. The orchestra displayed excellent quality, but was at times too overpowering—a not unusual occurrence. The solo vocalists were Madame Emily Squire, Miss Ellen Jaxon, Miss Gertrude Lonsdale, Mr. H. Brearley, and Mr. Charles Tree, all of acknowledged ability. Mr. Naylor, who conducted with discretion, deserves much credit for his skill in organising the Festival, which was at least artistically successful.

'Eisteddfod Gadeiriol, Royal Albert Hall, Llundain, Chwefror 23ain, 1905'—in other words, a 'Grand Chair Eisteddfod' is to be held in the great building at Kensington on February 23, 1905. The chief choral competition is for choirs of male voices, with the prospect of a prize of one hundred guineas. The adjudicators are Dr. Henry Coward, Mr. D. Emlyn Evans, and Mr. D. C. Williams. All information concerning this Eisteddfod may be obtained from Mr. W. H. Roberts, 10, Cecil Court, Charing Cross Road.

The St. Margaret's Musical Society (Rev. Jocelyn Perkins, conductor) has recently added an orchestra to the scheme of its artistic and philanthropic operations. But it is desired to increase the number of instrumentalists, already nearly forty in number, by the addition of two oboes, two horns, one bassoon, and some more players on stringed instruments. Miss Rosalind Bridge, Litlington Tower, Westminster Abbey, is the Hon. Secretary of the Society, from whom all particulars may be obtained.

On September 3, died suddenly, LEO STERN, the distinguished violoncellist, and husband of Madame Suzanne Adams, with whom much sympathy will be felt. Mr. Stern first played Dvorák's B minor Violoncello Concerto in England at the Philharmonic Concert of March 19, 1896, with so much satisfaction to the composer that Dvorák invited the gifted interpreter to Prague, where he again played the same work within a fortnight.

The prospectus of the Winter Symphony Concerts, Bournemouth (conducted by Mr. Dan Godfrey), gives fresh proof of the enterprise which characterises these Municipal music-makings. In addition to the Monday and Thursday Classical Concerts, there will be a series of 'special composers' nights' on Tuesdays. Mr. Godfrey intends to perform 'some of the newest productions of our young British Composers'; 'but,' he cautiously adds in his forecast of the season, 'I do not propose, as a rule, to accept any of these which have not satisfactorily passed the ordeal of criticism at the Provincial Festivals or in London concert-rooms.' *Verb. sap.!*

The Blackpool Musical Festival is announced to take place on October 6, 7, and 8. In addition to the usual competitions three evening concerts will be given, at one of which Mr. George Rathbone's cantata Vogelweid, the Minnesinger will be performed by the combined children's choirs, under the direction of Mr. Herbert Whittaker. The adjudicators are Dr. McNaught, Mr. Percy Pitt, and Mr. R. H. Wilson.

The Dulwich Philharmonic Society—conductor Mr. Arthur Fagge—announces performances of the following works at the Crystal Palace during the coming season: Lalla Rookh (Clay), The Swan and the Skylark (Goring Thomas), The Messiah (Prout's Edition), King Olaf (Elgar), Redemption (Gounod), Paradise and the Peri (Schumann), The Charge of the Light Brigade (Hecht), and The last Post (Stanford).

Messrs. Puttick and Simpson will shortly offer for sale by auction at their Galleries in Leicester Square, the Musical and Miscellaneous Library of the late Mr. Percy Betts, the well-known musical and dramatic critic. The collection comprises many interesting and valuable works relating to the subject on which the deceased journalist was so well-informed an authority.

The South London Choral Association (Conductor, Mr. Leonard C. Venables), announces performances of Elgar's King Olaf and Coleridge-Taylor's Hiawatha (complete) to be given during the coming season. The work that is being carried on under the careful supervision of Mr. Venables at the South London Institute of Music, Camberwell, is deserving of all encouragement.

The prospectus of the Finsbury Choral Association shows the enterprise that characterizes the operations of this organization conducted by Mr. Allen Gill. The following works are promised to be given during the approaching winter: Coleridge-Taylor's Hiawatha (Parts 1 and 2), Brahms's Song of Destiny, Handel's Israel in Egypt, and Elgar's Caractacus.

The well-known Leipzig music-publishing house of D. Rahter celebrated, on August 13, the twenty-fifth anniversary of its foundation. Many compositions by Tschaiikovsky, Henselt, Richard Strauss, Schutt, Popper, Reisenauer, Meyer-Helmund and others published by this firm have attained world-wide reputation.

Mr. Warren T. Clemens has been appointed conductor of the Arbroath Choral Union in succession to Mr. David Stephen.

Mr. Herbert Withers has joined the Kruse Quartet as violoncellist in succession to Mr. Percy Such.

Answers to Correspondents.

J. H. P.—(1) 'About the speed' at which the opening chorus in Gounod's *Gallia* should be taken, we venture to suggest crotchet = 72; but at 'Jerusalem,' on p. 25, the music should become more animated. In the last bar of page 1, the C natural, which seems to you so unnatural, is quite natural: it is the bass of a chord much beloved by the composer. (2) For Christmas Carols 'suitable for performance by a male-voice party of eight (T.T.B.B.) in the open air, something of moderate compass, not too difficult, and easily memorized,' see 'Christmas Carols New and Old,' by Bramley and Stainer, arranged for men's voices. Several of these may be sung by T.T.B.B. unaccompanied.

F. L.—Have you not made a mistake of a hundred years (too soon) in giving the date of J. [?] H. R. Mott? On February 1, 1817, Isaac H. R. Mott, a composer and teacher of music in Brighton, invented what he called the *sostinente* pianoforte. Later on (in 1846) he was in business at 76, Strand, as a pianoforte maker, and obtained a patent for improving the tone of musical instruments and making them much more durable and impervious to the trials of extreme climates, &c. Mott exhibited at the Great Exhibition of 1851, but we are unable to tell the date of his death, or give any further particulars concerning his career.

C. W.—The Cambridge quarter chimes are the same as those at Westminster. Their origin is thus given: Dr. Jowett (1752-1813), Regius Professor of Law at Cambridge, having been consulted by the University authorities on the subject of chimes for the clock of St. Mary's, Cambridge, took into his confidence a pupil of Dr. Randall, the Professor of Music. The pupil, who was no other than the afterwards famous Dr. Crotch, took the fifth bar of the symphony of Handel's air 'I know that my Redeemer liveth' and expanded it into the familiar chimes.

J. H. H.—(1) The book on hymn-tunes which you are seeking is entitled 'Scottish Church Music: its Composers and Sources,' by James Love, published by Messrs. William Blackwood and Sons. (2) There is a Life of the Rev. Dr. J. B. Dykes, edited by Canon Fowler, and published by Mr. John Murray. So far as we know there is no separate memoir of Dr. H. J. Gauntlett, but you might consult the article on him in the 'Dictionary of National Biography.'

M. D. B.—(1) Mrs. Webster's books on the Theory of Music will be found suitable for the child mind. (2) There are many children's songs, 'with a simple accompaniment,' in Novello's School Songs: write for a catalogue. (3) 'A Handbook of Examinations in Music,' by Ernest A. Dicks, includes several examination papers that have been set by various examining boards. The foregoing books are published by Messrs. Novello.

DOROTHY.—The following books can be recommended to a young pianist who takes an interest in the history of the instrument: 'A description and history of the Pianoforte and of the older keyboard stringed instruments' by A. J. Hipkins, and 'The Pianist's Dictionary' by Ernst Pauer. Both of these are in the Primer Series (Novello). For a general history of music see that by Naumann (Cassell and Co.).

DOM.—Considering the French nationality of the promising young vocalist in whom you are interested, it is doubtful if she could obtain a scholarship at one of our leading music schools; but perhaps a local subscription could be organized on her behalf whereby she might receive the advantages of, say, the Royal Manchester College of Music, that Institution being the nearest to the city wherein the young lady resides.

F. A. F.—Of the two suggestions you make for the grouping of a male-voice choir:

(a) 1st B.—2nd B.	(b) 2nd T.—2nd B.
1st T.—2nd T.	1st T.—1st B.

we prefer that at (a), if the parts are well balanced; but the actual decision should be governed by the known strength of the various parts. Both groupings are, however, good.

G. J. S.—We do not know of a collected edition (as in the Peters and similar publications) of Beethoven's pianoforte pieces (other than Sonatas), and Schubert's Impromptus with *English* fingering (so-called), but many of these compositions thus fingered can be obtained separately of any music-seller. Why not keep to the general system of fingering—1, 2, 3, 4, 5?

J. F. M.—The hymn-tunes you mention were composed by Sir John Stainer for 'The Church of England Hymnal,' edited by Dr. A. H. Mann, and published by Messrs. Hodder and Stoughton, Paternoster Row, from whom copies can be obtained. See the volume of collected hymn-tunes by Sir John Stainer for information on these points.

H. W. C.—There is no pianoforte *solo* arrangement of the Scherzo in Mendelssohn's first Symphony (in C minor). The original four-hands transcription is, we fear, out of print. The *Octet* version of the movement is, however, procurable in the Peters edition, but arranged only for pianoforte duet, not as a solo.

CANTANTE.—(1) The two most useful languages would undoubtedly be German and French for your Preliminary Arts Examination. (2) The 'Teacher's Manual,' by John Curwen, is one of the best books ever written on the first principles of teaching. It is published by Messrs. Curwen at four shillings.

QUARTUS.—For 'a few easy or moderately difficult pieces or arrangements for three violins and viola, with or without pianoforte,' see Easy Quartet (Op. 64) by R. Bohne; Thema und Variationen (Op. 6) by Theobald Kretschmann; and Four Easy Quartets (Op. 39) by F. Manns.

STUDENT.—(1) The 3-4 time-signature in Albeniz's Creole Cuba Caprice (for pianoforte) is wrong: it should be 6-8, as the rhythm of the piece is duplet, not triple. (2) Charles Liders, a professor of the pianoforte, died in London on June 7, 1883.

D. B.—(1) If two of the three questions you send us form part of an examination-paper, we consider them very unfair and in the nature of traps for candidates. Such tactics bring examinations into disrepute and cannot be too strongly condemned. (2) 'Ut' is pronounced *oot*.

R. W. P.—'How to start a men's choir,' by W. J. Kidner (J. Curwen and Sons), would certainly help you. See also 'The Child's Voice,' by Behnke and Lennox Browne (Sampson Low), for the information referred to in the second part of your question.

W. B. B.—The virginal pieces by Byrd you mention, and many others from the Fitzwilliam Virginal Book, are published by Messrs. Breitkopf and Haertel. We do not know of any instrumental compositions of John Jenkins and William and Henry Lawes that have been published.

WAGNER (not Richard).—(1) The price of the vocal score of *Rienzi* is 7s. 6d., and that of *Die Walküre* and *Parsifal* each 15s.; the prices are net. (2) 'The Star of Eve' is procurable in three different keys—E flat, G, and A. Copies can be obtained through any music-seller.

A READER.—The seventh note in the melody of 'Nel cor più' is a separate one, and is not tied to that which precedes it. The first line of the song is: 'Nel cor più non mi sento,' with one note to every syllable.

TELYNWR.—No, we do not think you could satisfactorily learn the harp without receiving some instruction in the technique of the instrument.

O. W. G.—We venture to suggest that you should write to the organist for the information you require, sending a stamped addressed envelope for reply.

M. R.—We regret that we cannot give the names of agents to whom 'to apply for musical work.'

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THE TIMES.

It is a true Rhapsody, founded on four characteristic Welsh melodies, which are not only beautiful in themselves, but sound in this work as if confined in order to be thus contrasted. There are four sections in the Rhapsody, each based on its own melody. . . . The Rhapsody is, in point of fact, a kind of miniature symphony. It will certainly add considerable lustre to Mr. German's fame, for it is superior to any concert composition of his since the "Henry VIII." music, and the skill, more especially of his treatment of the last tune, where fragments are banded over the whole orchestra with splendid humour, is not only remarkable, but exactly characteristic of the composer.

DAILY TELEGRAPH.

The Rhapsody is a highly ingenious and attractive composition, richly scored, and having the advantage of those airs not only excellent, but more or less familiar to the public. . . . Mr. German handles these melodies with consummate skill, making each the basis of various readings and abounding flights of fancy which keep interest alive to the end. Moreover, the themes are arranged to bring the whole work into something like recognised musical form. . . . I cannot but place this Rhapsody among the very best things which Mr. German has done. It will be immensely favoured as well by a cultured audience as by a popular gathering. The work appeals, in short, to those who in music are gentle, and equally to those who are simple.

STANDARD.

The work is most richly scored, and attests in a marked degree to Mr. German's thorough musicianship. The success of the composition was instantaneous, and the cheers and applause were of the heartiest kind. It is, indeed, an exhilarating and stirring production which will probably speedily make its way into many concert rooms.

MORNING POST.

This work is founded on five Welsh melodies, the last being the famous "Men of Harlech." The manner in which the composer has manipulated his tunes is worthy of all admiration. With his mastery over instrumental resources he has devised many ingenious combinations, employed piquant rhythms, and finally brought his work to an imposing close with the grand Welsh melody played by the orchestra at its fullest.

DAILY CHRONICLE.

Mr. Edward German is a fortunate young composer. . . . His latest composition, which he calls a Welsh Rhapsody, is certain to sustain his reputation as a musician. It is pleasing in conception, and brilliantly orchestrated. It was performed for the first time yesterday afternoon at the Cardiff Musical Festival, and at the close the composer, who conducted, was called three times to acknowledge the enthusiastic cheers and applause of the crowded assembly.

DAILY NEWS.

I can say at once that not only does the new work mark a new departure in the composer's style, but it immediately places him in the front rank of native composers who are helping in the renaissance of British music. . . . To my mind, the most promising and original section of the work is that which deals with "David of the White Rock." It shows a greater power of working-up than Mr. German has hitherto displayed. The opening section, too, is impressive and simple, and is a finely-contrasted introduction to the tranquil section which follows. But, indeed, the whole work is a welcome contribution to British musical art.

YORKSHIRE POST.

Mr. German has selected his materials well, and has made an admirable use of them. First we have a quick, bright movement based on the air "Loudly proclaim o'er land and sea," which forms a dignified exordium to the work. This leads without a break—for the Rhapsody resembles Liszt's well-known Hungarian Rhapsodies, in being continuous in form as well as in being based on folk-tunes—into a sort of scherzo formed out of two tunes, "Hunting the Hare," and "The Bells of Aberdovey," which are combined and contrasted with infinite resource and much charm, while the form of the first-named suggests the sort of tarantella rhythm in which Mr. German's soul delights. A slow movement is founded on the expressive tune "David of the White Rock," and as it fades away the finale begins with an almost imperceptible march rhythm which by degrees grows into the famous "March of the Men of Harlech." This is worked up gradually, culminating in a broad and dignified presentment of the theme. . . . In one sense I think the Rhapsody shows an advance, for while it is as beautiful as his music always is in its finely-wrought details, it is broader in general effect, and the well-chosen tunes have given a real emotional charm to the melodic material of the work.

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JESUS SLEEPS, WHAT HOPE REMAINETH? - - - - -	<i>Jesus schläft, was soll ich hoffen.</i>
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O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
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DAILY TELEGRAPH.

Sir Hubert's previous compositions have been for the most part works of action, but in his new creation, "The Love that Casteth out Fear," he is reflective and didactic. There is no dramatic character, and hardly a situation suggestive of drama here. Thus we have a great change—a change, as I think, for the better—resulting in a work which must be counted among the best from the composer's pen. . . . There is much of interest in the working out of the scheme, particularly in the employment of a semi-chorus, which, hidden from the view of the audience, takes, so to speak, the higher ground in the argument, now uttering the Divine words and always enforcing the lesson suggested in the title of the work. The full chorus stands on a lower plane, representing the human side of the great question with its hopes and fears. . . . Without disparaging the value of the solos and the orchestral part, it may justly be said that Sir Hubert Parry has lavished the best of his skill upon the music of the unseen chorus, much of which is of rare beauty and charm. But all the concerted sections are in the composer's best manner. They are eminently sane in thought and expression; they are well developed and free from any form of exaggeration or forced effect, while by no means conventional. As a matter of fact, these choruses may be taken as a model for the oratorio of the immediate future, when the didactic rather than the dramatic form is employed. . . . "The Love that Casteth out Fear" is a notable addition to the treasures of English music.

MORNING POST.

The special charm of the work does not lie, however, so much in any skill which is displayed as in the general outward simplicity of the music and its appropriateness to the words. . . . There is pathos and dignity in what may be termed the "Moses" solo, and very distinctive in style is the soft pastoral music in the accompaniment of the "David" solo; the composer in each case has found the right atmosphere. The second part is the more powerful. No one but an experienced composer could have treated the scene of Peter's denial in so unpretentious yet impressive a manner. The chorus, "There is none righteous," contains noble writing, while the pianissimo passage commencing at the words "There is no fear in love" is chaste and solemn.

DAILY CHRONICLE.

The most brilliant section is undoubtedly the musical picture illustrating, in subdued tonal effects, the betrayal of the Saviour by Peter. This held the undivided attention of the congregation yesterday, and, judging from comments subsequently heard, was the most attractive, as it was the most dramatic, portion of the work.

STANDARD.

Sir Hubert Parry has contributed many fine choral works to the Festival scheme of the Three Choirs, but nothing so uplifting, illuminating, and noble as the sinfonia sacra, entitled "The Love that Casteth out Fear." . . . It need scarcely be added that the music is full of subtleties, and is elaborately scored. It is, indeed, a work of delicate and deep thought, dealing with the great unseen influence of life in a most masterly manner. Its chief characteristic, however, is its sustained loftiness and dignity, and by this it must be hailed as a masterpiece.

GUARDIAN.

Sir Hubert Parry has never risen more triumphantly to the height of his argument. The glory of the work lies rather in the perfect appropriateness of its style, in the austere and solemn reverence that pervades the whole, than in any individual passages of eminent beauty. . . . This is how the work opens: after a short instrumental prelude, the sorrowful Divine appeal, "O My people, what have I done to thee? Wherein have I wearied thee?" is softly breathed forth in solemn, sustained harmonies, and no one who heard it will forget the thrilling power of these simple chords, sounding, as it seemed, straight from heaven itself. . . . The most elaborate choral writing is reserved for the final number of the work, and it is marked by all the breadth and massive power and dignity which characterise Sir Hubert Parry at his best. . . . All music lovers will hope that this masterpiece will soon be brought to the second hearing.

OBSERVER.

The music by which the composer enhances this sublimely beautiful theme is of a sort that, in the estimation of all who realise the power of the art as an emotional language, must assuredly place him among the greatest masters. Here is music that purifies, elevates and strengthens all who have ears to hear. It comes from the heart, and so goes to the heart. It is sincere and wonderfully simple, and its tenderness at times is such that appreciation is constrained to seek relief in tears. Furthermore the oratorio is technically the greatest thing Sir Hubert has yet done, for the reason that in it the "art that conceals art" is exhibited to the full. There is no display of contrapuntal skill for its own sake—everything is made subservient to the great central purpose of the work; praise of the "one thing that availeth—Love." Sir Hubert Parry is not only a great musician—he is a great poet and a great teacher.

YORKSHIRE POST.

"The Love that Casteth out Fear" is essentially an earnest work, written by a man who is in profound earnest. . . . It is a lofty subject—the idea that while human effort must always be imperfect, love, as the one thing that availeth, can supply all deficiencies, and will prevail in the end. . . . The admirable poem which he has himself compiled and in part originated, is, indeed, a model libretto, and though one would be sorry to see the field of music narrowed, it seems to represent the highest type of subject for musical treatment. . . . Accordingly one is not surprised to find that it is laid out so as to form a congruous and well-proportioned whole. The mystic semi-chorus is alternated and contrasted with the full chorus in discussing the relations of man to God, and in attempting to find an answer to the questions, "What is man?" and "What is love?" . . . I have dwelt upon the nature of this libretto since it seems to me as near perfection as one can desire. It is treated with earnestness and power, and the work leaves behind it a remarkable sense of coherence and completeness.

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THE TIMES.

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DAILY TELEGRAPH.

His music is, in its way, as humorous as the words, and I cannot sufficiently praise the *finesse* with which he has surmounted certain very obvious difficulties due to the unchanged rhythm of the ballad, and the unavoidable need to suggest without monotony the beat of the horse's hoofs. . . . The orchestration is as brilliant and fanciful as anybody can desire. It "keeps the game alive" in most strenuous fashion, and to it is largely due the fact that there is not a dull bar in the work.

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DAILY NEWS.

It is a vigorous setting of music to verses taken from the 132nd Psalm. The rendering given to-day left nothing to be desired. The cantata contains no solo part, but derives its effects from its originality, skilful orchestration, and the variety of its movements. Of the three movements, the first and third will be the most acceptable, opening with a bold appeal to Divine activity, and closing with a melodious and peaceful "This shall be my rest for ever."

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MANCHESTER GUARDIAN.

One notes the influence of Sir Edward Elgar in the unusual animation of the instrumental figures. But, notwithstanding the slight twentieth century flavouring suggested in various superficial ways, the composer shows himself essentially a conservative of the Anglican Cathedral service school.

BIRMINGHAM DAILY POST.

Mr. John E. West's anthem, "A Song of Zion," is an exceedingly able work. The scoring is brilliant, and with suggestions of Oriental colouring in the use of the percussion, the loud cymbals of the Royal Psalmist being conspicuous. . . . Mr. West's composition is much more than an occasional piece; it ought to be heard again, and assuredly will be, for it is far too good to be laid aside after to-day's performance.

BIRMINGHAM GAZETTE.

Mr. John E. West is one of the finest of our British composers, and his work written for the Gloucester Meeting of three years ago certainly gave him a wider reputation. But I am of opinion that his merit is by no means recognised to the measure of his desert. His contribution to the Festival to-day accentuates this opinion; "A Song of Zion," for chorus and orchestra, is certainly worthy of Festival honours. Throughout the entire work is displayed a consummate musicianship combined with dramatic feeling, and an agreeable lucidity standing in pleasant contrast with the laboured muddiness which some modern composers substitute for inspiration.

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PRODUCED AT THE GLOUCESTER MUSICAL FESTIVAL,
SEPTEMBER 6, 1904.

A FESTIVAL HYMN

FOR CHORUS AND ORGAN (*AD LIB.*)

THE WORDS WRITTEN BY
JEREMY TAYLOR

THE MUSIC BY
C. LEE WILLIAMS.

PRICE EIGHTPENCE.

THE TIMES.

The style is intentionally assimilated to that of the glorious period of the Elizabethan madrigalists, and it has been adopted with much success; indeed, the composer has not given the public anything of finer quality, of more sincere and solemn beauty, or greater technical skill.

DAILY TELEGRAPH.

Mr. Williams appears to have made special study of the composers, or some of them, who were Taylor's contemporaries. The result is entirely happy, and has given to English sacred music an unaccompanied motet worthy of comparison with anything by the old masters of our national sacred song. Mr. Williams has written in five parts, with a *coda* in eight parts. The work has considerable rhythmic freedom, and in this respect perhaps goes beyond the practice of the ancient masters; but the part-writing is throughout on the best model of the chosen period. The effect is therefore somewhat archaic, but everywhere the free movement of the parts and the massing of the harmonies keep the musical listener's attention on the alert. There are climaxes of much power, and as great variety in treatment as the compass of the poem admits. The composer even finds room for an impressive choral recitative (basses) on the words, "To-day almighty grief grew weak; the word itself was mute and could not speak," this being followed in capital contrast by a passage for female voices in three parts. So does variety run through the work, in which is comprised an amount of thought and varied expression not often met with within the same space. The motet, conducted by the composer, was effectively performed, and made its mark on the record of the Festival.

STANDARD.

This is a motet intended to be sung unaccompanied, as it was this evening, under the composer's direction. It is a setting of Jeremy Taylor's Festival Hymn beginning "Awake, my soul, and come away." The work opens with a jubilant chorus in five parts, followed by an effective choral recitative for the basses. At its impressive conclusion pianissimo the female voices enter in three parts, with excellent contrast. Subsequently the sopranos are silent, when the tenors and basses come in; and so the way is prepared for the full choir, with which a cleverly-contrived approach is made to the final climax, where the parts are extended to eight. From the above description it will be surmised that Mr. Williams has written a highly effective motet, and afforded his singers many opportunities for legitimate display of vocal skill.

MORNING POST.

The motet—which is unaccompanied—contains some solid and effective music, and under the direction of the composer, Mr. C. Lee Williams, the choir distinguished itself, and save for the fact that the performance was in a cathedral, there would have been an immediate demand for its repetition.

PALL MALL GAZETTE.

The music of the hymn is dignified, as befits such words as these: but it is wonderfully like, in spirit, the ideal Festival work which goes forward on its way without ever apparently changing. There is, however, a charm about unaccompanied music, when it is sung with delicacy and with intelligence, that is so peculiarly its own, that it has of course flourished, far more greenly than it does now, both in England and in many an innocent small town in Germany.

OBSERVER.

Mr. Williams's score is for voices unaccompanied—mostly in five parts, but with a *Coda* in eight; and the effects produced are altogether admirable in their strength and purity. The choir sang the work *con amore*, displaying a flexibility and a command of nuance that reached a far higher standard than anything attained in the forenoon.

GUARDIAN.

The composer with rare skill has caught much of the old-world freshness and directness of the poem; the part-writing is refreshingly pure and lucid throughout, and the hymn is worked up to a massive climax with admirable mastery of effect.

YORKSHIRE POST.

Mr. Williams has always shown himself to be a musically composer, gifted with a vein of fresh and pleasant vocal melody. One has sometimes felt that his chief danger was lest his melodic gift should result in the achievement of the agreeable at the expense of earnestness and depth of expression, but in this case the assumption of an older style, which sits very naturally upon him, has obviated any suspicion of a lapse into prettiness, and to me at least this motet seems the most masculine thing he has done, besides being thoroughly vocal and effective.

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PRODUCED AT THE GLOUCESTER MUSICAL FESTIVAL, SEPTEMBER, 1904.

THE HOLY INNOCENTS

AN ORATORIO

THE WORDS WRITTEN BY JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. HERBERT BREWER.

VOCAL SCORE, PRICE TWO SHILLINGS.

Vocal parts, price 1s. each. Full Score and Wind Parts, MS. String Parts (*in the Press*).

THE TIMES.

Mr. Brewer's work is a decided advance on anything he has done as yet, and is certain to be appreciated wherever it is heard; for while the style is entirely modern as regards the design of the whole, the dramatic treatment, and particularly the admirable scoring, there is no straining after "effect," and no swerving from the principle that musical beauty is a thing in itself desirable. Beautiful the work undoubtedly is, and the themes are thoroughly characteristic and appropriate. . . . The journey of the *Magi*, the music in which the star is described, the cradle-song of the *Virgin*, are all passages of very decided beauty and charm; and if the orchestral description of the massacre may be held as a little conventional, as indeed it could hardly fail to be, the epilogue, in which a soprano solo is joined to the chorus, is dignified and impressive in no ordinary degree. Mention must also be made of a very fine seven-part chorus, "Lord God of Abraham," which precedes the scene of the massacre.

DAILY CHRONICLE.

Mr. Bennett has dealt with the subject in six scenes, and the characters he has introduced include the *Virgin Mary*, *Herod*, and his wife *Malthace*, a name not found in the Scriptures, but known to historians. The Oratorio concludes with an Epilogue, the words of which are taken from a hymn by Bishop Heber. Mr. Brewer's setting of this dramatic theme is scholarly and melodious, and it contains all those elements which are likely to ensure its popularity among choral societies.

OBSERVER.

The composer has produced a work of singular sweetness and charm. . . . "The Holy Innocents" shows that Mr. Brewer is no mere "cathedral organist"; he is a musician well equipped as regards modern dramatic expression, and will in time no doubt write music that is destined to live.

YORKSHIRE POST.

The music is, speaking generally, far broader, richer, and more masculine than is the case with Mr. Brewer's earlier works. He handles the orchestra with ease and effectiveness, and his melodic gift, while it is constantly in evidence, does not lead him into paths of prettiness. He adopts for the most part the system of representative themes, of which many are instanced in the analysis, and he uses them happily and without any feeling that they are forced into their place. All the more obvious suggestions of the story are taken up and cleverly utilised, as, for example, the character of *Herod*, which is well developed in his dramatic solos. In the scene between *Herod* and the *Magi* there is an episode that is especially noteworthy, for not only is it agreeable as music, but conjures up an atmosphere. This is where the *Magi* tell how, as they drew near Jerusalem, the star shone with enhanced brightness, at which the music has a spaciousness of effect quite in keeping with the picture suggested by the words. In the solo in which the *Blessed Virgin* tells of her dream, Mr. Brewer's lyrical fancy has been happily employed, and here there is a carol-like feeling in the music that is as appropriate as it is charming. . . . The scene of the massacre presented obvious dangers in the direction of a crude realism that the composer has carefully avoided, yet he has not made the opposite mistake of tameness or formalism, but has in a brief and strenuous passage gone about as far as ideal art should go in this direction.

BIRMINGHAM GAZETTE.

The Oratorio is an enormous advance on anything previously produced by the composer, whose work has been heard at three or four previous Three Choirs Festivals; it is so modern in character as almost to exclude the idea that it was written by a specialist church musician. . . . I have no hesitation in classing Mr. Brewer's latest work with the music which will be heard, and more and more heard, in the future.

LIVERPOOL POST.

The story, with its contrasted moods of ambition, tenderness, savagery, and sorrow, affords Mr. Brewer excellent opportunities for a display of his undoubted gifts as a composer, and he has not failed to embrace them. . . . It is well written and skilfully orchestrated, the Massacre scene being finely depicted. The chorus contains some interesting work, that for the women being very effective, and one of the best numbers in the cantata. . . . The performance to-night was a distinct success, soloist and chorus giving of their best to make it such.

SCOTSMAN.

It is a work which comes under the category of melodious. Its simple tunefulness, its effective choral writing of the six and seven-part anthem order, its lyrical and occasionally dramatic qualities, are very effective. It was finely sung by the chorus, who were evidently considered by the composer in the planning out.

DAILY TELEGRAPH.

In dealing with the story thus prepared for him, Mr. Brewer has naturally followed the prevailing fashion, making liberal use of themes representative of persons and things, and with these weaving an orchestral network which is accompaniment and somewhat more. This may be considered a bold venture on the part of a musician who had done nothing of the kind before, and bold the venture certainly was, albeit there are plenty of models for aspirants to work from. The operation, however, even with the best models, is not so easy as it may appear to those who have never tried it, and Mr. Brewer must be warmly congratulated both upon the melodic significance of his themes and the skill with which he has woven them into the texture of his music. . . . Often during the course of the work we meet with the true spirit of the musical creator, which appears, for example, in the five-part unaccompanied chorus, "Lord God of Abraham," an impassioned and exalted outburst of supplication, in the lyrical scene following the arrival of the *Magi* at Bethlehem, and in the dramatic scene between *Herod* and *Malthace* which determines the fate of the Innocents. But in no sense does failure attach to the composer's first effort of his kind, and he may therefore be encouraged to make further essays outside the narrow limits considered as proper to a cathedral organist. There is good stuff in Mr. Brewer.

THE ST. JAMES'S GAZETTE.

The music is that of oratorios of the old type, and in this reversion to the Mendelssohn period Mr. Brewer deserves instant recognition, for the reason that he has at least striven to be original, a task not by any means an easy one. His themes are clear cut and of the kind that may be called melodious, and it will be readily acceded that in these days of modernity a return to the solid tuneful style too often means a repetition of what has been said before. There is such a thing in the realm of the drama as an actor's play, a term by this time generally understood of the people, and Mr. Brewer's work may be fittingly described as a singer's work. It is remarkably well laid out for the chorus. There are numbers of the part-song description, beautifully sonorous and eminently lyrical, and the whole thing is knit together with some good orchestration. Within the limits Mr. Brewer has obviously set himself, he has succeeded in writing a very pleasing work, and one which, while being well within the reach of the ordinary music-lover, never descends to the merely trivial. In an unaccompanied solemn prayer the chorus sang with splendid balance and tone, and altogether the composer, who conducted, secured a bright and even performance of an attractive work.

MANCHESTER COURIER.

The music is throughout broad and dignified, and at several places rises to very high excellence. There are some fine solos, especially those for the *Mother of the Child Jesus*, and the tenor who represents the Chief of the *Magi*, and the choruses are all without exception good—one, a solemn prayer, being exceptionally so. It is the greatest and also the best work which has been written by Mr. Brewer, and it will be a surprise if it is not heard frequently.

NOTTINGHAM GUARDIAN.

Mr. Brewer has worked the purely melodic vein throughout, and in this respect the oratorio will doubtless commend itself to the numerous section of the musical public who like to be pleased as well as edified. Taken as a whole, the work will strengthen Mr. Brewer's position as a composer, for it has many fine movements. . . . Much of the concerted music is delightful, and there is a chorus for female voices divided into four parts, which is in particular full of plaintive grace. Mr. Brewer also writes well and substantially for his chorus. In the hymn, "Lord God of Abraham," the harmony of which falls very gratefully upon the ear, the composer pursues the most modern methods in regard to his orchestration, which is for the most part cleverly conceived and ingeniously worked out. A welcome characteristic in these days of blaring brass and banging drum is that Mr. Brewer resists the temptation to become too noisy, even when a highly dramatic situation affords an opening.

SHEFFIELD DAILY TELEGRAPH.

Mr. Brewer has composed in this work music which, if striking out no new paths, is always scholarly, often melodious, full of dramatic and descriptive significance, and faithfully reflects the various phases and characterisation of the poem. It is just the sort of work within the reach of a fair-sized choral society, and making but moderate demands on the executants. For such there is a vast demand. The best thing in the oratorio is an unaccompanied prayer in seven-part harmony. It is written in the church style, and is strikingly effective. Another pleasing number is a pastoral chorus in nine-eight rhythm, sung to the Star by the people at Bethlehem.

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PRODUCED AT THE GLOUCESTER MUSICAL FESTIVAL,
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THE TIMES.

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STANDARD.

The nature of the fantasia is explained by its title. Its composer, who directed its performance, is well known to the frequenters of the Queen's Hall Promenade Concerts, at which several of his compositions have been played. The themes of the fantasia are conventional; but clever use is made of various dance rhythms, and if the scoring is suggestive of an Empire ballet, it is appropriate to the subject.

DAILY NEWS.

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